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"STREET SCENE."

AT THE GLOBE.

Play in Three Acts, by Elmer Rice, presented by Leon M. Lion, in association with Maurice Browne, at the Globe Theatre on Tuesday, September 9th.

Abraham Kaplan ... Abraham Sofaer
Greta Fiorentino ..... Grace Mills
Emma Jones ..... Margaret Moffat
Olga Olsen ..... Karen Christensen
Willie Maurrant .....
Master Charles Hawtrey
Anna Maurrant ..... Mary Servoss
Daniel Buchanan .....
Conway Washburne
Frank Maurrant ..... David Landau
George Jones ..... Edgar K. Bruce
Steve Sankey ..... Douglas Jeffries
Agnes Cushing ..... Miriam Elliott
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Shirley Kaplan ..... Mary Grew
Filippo Fiorentino ..... Stanley Vilven
Alice Simpson ..... Agnes Lauchlan
Laura Hildebrand ..... Nathalie Lynn
Mary Hildebrand .....
Josephine Huntly Wright
Charlie Hildebrand ..... Henry Brice
Samuel Kaplan ..... Leonard Sachs
Rose Maurrant ... Erin O'Brien Moore
Harry Easter ..... Jack Minster
Queenie ..... Peggy of Battersea
Mae Jones ..... Millicent Green
Dick McGann ..... Alan d'Urai
Vincent Jones ..... Charles Farrell
Dr. John Wilson ..... A. W. Tyrer
A Milkman ..... Michael Curwen
A Letter Carrier ..... Leonard Calvert
An Ice-man ..... Dr. Giannini
A Contractor ..... Arthur Brander
College Girl ..... Constance Cumber
Another College Girl ... Aileen Wood
A Music Student ... Jacqueline Arnold
Marshall James Henry .....
Percy Standing
Fred Cullen ..... Bernard Howard
An Old Clothes Man ... Sydney Benson
An Interne ..... Arthur Brander
An Ambulance Man ... Owen Palmer
A Furniture Remover .....
Leonard Calvert
Nursemaid ..... Agnes Laughlan
Another Nursemaid... Helen Trevelyan
Tennis Player ..... Michael Curwen
Another Tennis Player
... Antoinette Conland
Policemen ..... Forbes MacLean, Harry Hayward, T. B. O'Loghlen
Two Apartment Hunters ... Charles Hughes, Mona Harrison

Produced by the Author.

The characterisation in "Street Scene" is so international that on its merits the play should do as well in London as it has done in America, where it was first produced by Mr. William A. Brady in January of last year. It is so well known by repute that it seems unnecessary to indicate the scope of the play. "A slice of life" is a term so often used in drama, but almost for the first time is the description really apt. We are spectators for a little more than eighteen hours of the scene in front of one of the ugly "brownstone" houses, which exist in thousands in the meaner quarters of New York City. It is an exterior of a "walk-up" apartment house, which is occupied by a dozen or so families. The heat of the June evening is intense and the inhabitants loll at the windows of the ground-floor and call to one another from the apartments above, while outside the passers-by mop their brows and go on their business. As the first act progresses some sort of pattern becomes evident. Individuals begin to appear in relief, and the various families are sorted out. The chief interest is centred in the Maurrants and it is their tragedy that is focused against the heterogeneous background of the tenement house. One admires the reticence with which Mr. Rice has drawn the father, Frank Maurrant. So easily he might have been the conventional bully and drunkard who crushes the spirit out of his wife and children; instead he is depicted as a decent citizen, lacking only in imagination. He has been married to the pathetically, charming Anna for some twenty years and never realised that she was yearning for gaiety and affection. When he discovers that she is carrying on a mild intrigue (for there is no indication that her meetings with the kindly milk-collecter is anything more than a bond of sympathy between kindred spirits) he has a mad fit of jealousy and kills them both. Our sympathies are with the helpless little wife, so eager for a touch of romance, but even more they go out to the daughter, Rose, who is the best drawn character in the play.

Rose is a living piece of portraiture as she stands bewildered before life. There is a beautiful little scene in which she tries to make her father understand her mother's nature, but she seems to be thwarted at every step. The manager of the office in which she works tempts her with a flat and a job in the "Follies"; and a bully in the house makes clumsy advances to her. But she is really in love with a young Jewish student, who will not be in a position to marry for many years. The scene between Rose and the boy are well written and would have been more moving if the part of the young man had been better acted. He was the weakness in the production. It illustrated once more that a weak character must not be weakly acted on the stage. Finally there is a picture of Rose—her mother dead, her father just taken off to prison for murder—going out from this "street scene" into some other—she does not know where—and the author leaves the audience wondering about her eventual fate. Perhaps one day he will write the sequel!

There are over fifty characters in the play. Many of them are only passers-by. One gets glimpses of a tired Scandinavian woman who occupies with her crying baby part of the basement. By way of relief there is a fat, jovial Italian musician, full of the joy of living. On the opposite side of the staircase a Jewish gentleman lectures his neighbours on the iniquities of the present social system; in one of the rooms there is a young wife in the throes of child-birth, and in another,

(Continued on page 5).

[Photo., Len Richardson, Johannesburg.

BEN OSBORNE AND NELLIE PERRYER

Arriving home from South Africa ten days ago, Ben Osborne and Nellie Perryer opened immediately at the Palladium, and their latest scena "At the Fight" proved another big hit. Next week, Ben and Nellie will make their reappearance at the London Coliseum, where they are established favourites. The above photograph was taken during their performance one evening at the Empire, Johannesburg.

Business Direction - - Julian Darewski.

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Sir John Falstaff ..... Henry Welston
Henry ..... Ralph Richardson
Poins ..... Leslie French
Thomas Percy ..... George Howe
Henry Percy ..... Valentine Dyall
Hotspur ..... John Gielgud
1st Carrier ..... Farquharson Small
2nd Carrier ..... Leslie Young
Gadshill ..... Eric Phillips
A Chamberlain ..... Victor Peduzzi
Bardolph ..... Francis Curtler
Peto ..... Clephan Bell
1st Traveller ..... Philip Fothergill
2nd Traveller ..... David Balfour
Lady Percy ..... Dorothy Green
A Servant ..... James Lytton
Francis ..... Gordon Richardson
A Vintner ..... Lyon Brown
Mistress Quickly ..... Elsa Palmer
A Sheriff ..... Peter Taylor-Smith
Edmund Mortimer ... Richard Riddle
Owen Glendower ..... Powell Lloyd
Lady Mortimer ..... Doreen Purdy
Archibald ..... Valentine Dyall
A Messenger ..... James Lytton
Sir Richard Vernon ..... Eric Phillips
The Archbishop of York
... Owen P. Smith
Sir Michael ..... Harold Chapin
2nd Messenger ..... Lyon Brown

The first night of a new season at the Old Vic. is a rare and refreshing occasion, and when a hundredth part of Saturday night's enthusiasm is found at a cinema it will be time to enquire whether the talkies are permanently a serious rival to the theatre. It was a particularly fine occasion. The house was crowded the point of suffocation until the audience held itself in-wers and calls end when there was Baylis announced for speeches had been received from that telegram Thorndike and her husMic, Mr. Lewis Casson, Mr. Baliol Holloway (to whom they all wished the best of luck at the New Theatre) and Miss Marie Ney, who was having a "belated honeymoon." Mr. Harcourt Williams talked of this year's great voyage of adventure under the captaincy of Miss Baylis, who begins her thirty-third season at the Vic., and Mr. John Gielgud paid charming compliments to Miss Dorothy Green, who received a great ovation, that attractive actor Mr. Ralph Richardson, Mr. Williams and the rest of the company.

But "the play's the thing." The season opened with the first part of "Henry IV.," one of the finest of the Histories. It has not been seen for about eight years, and for many members of the audience had the interest of a new play. Perhaps some day the Vic. will give us the histories in their sequence, with the "Henry IV.", plays immediately after "Richard II." The events at the opening will then be considerably less confusing. The King, however, is a shadow of Bolingbroke of the earlier piece and the dramatic interest (which is speedily realised) lies in the contrasted characters of Hotspur and Henry, Prince of Wales, a theme as fine as anything in the histories.

The chief parts in the present revival are extremely well played. Mr. John Gielgud made a most spirited response to the wild, headstrong impetuosity of young Hotspur. The part was attacked boldly. His movements were as impatient as his speech and he swept the audience along with him. Possibly the most delightful moment in the evening was the first scene with Lady Percy, who was charmingly played by Miss Dorothy Green, although the amusing conference with Glendower (who was played on broadly comic lines by Mr. Powell Lloyd) was good fun. Mr. Ralph Richardson had a good part in which to make his début at the Vic. It is not easy to reconcile the tavern roysterer with the hero of Shrewsbury (and even more difficult to think of him as Henry V. and Agincourt), but Mr. Richardson remembered the Prince even in his cups. The Tavern scenes went for all they were worth and the most familiar jokes proved the best. Mr. Henry Wolston looked well as Falstaff and had some excellent moments, but his voice lacked some of the rich fruitiness of his appearance. There was a neat and sprightly Poins in Mr. Leslie French, and Mistress Quickly had a brisk and efficient representative in Miss Elsa Palmer, another newcomer to the Vic.

Mr Henry Sangster might have pointed some of the King's speeches a trifle more intelligibly, although on occasions he spoke extremely well. In lesser parts there was good work from Mr. George Howe (who had little to do as Worcester) and Mr. Gordon Richardson (very amusing as the tavern boy).

The play was well produced by Mr. Harcourt Williams, and Mr. Owen P. Smyth provided some attractive settings and costumes.

"The Tempest" follows on Monday, October 6th, and George Colman's famous eighteenth century comedy, "The Jealous Wife" (which was revived at East London College a few years ago), will be presented on October 27th.

G.W.B.

Queen's Reopening.

The Queen's Theatre, which has been re-decorated, opens again on Tuesday with the Browning play from the Malvern Festival, "The Barretts of Wimpole Street." Like "The Apple Cart" last year, this play went straight from Malvern to Sir Barry Jackson's Birmingham Theatre. Its cast includes Gwen Ffrangcon Davies, Marjorie Mars, Joan Barry, Cedric Hardwicke, and Scott-Sunderland.

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Applications, with reference, age, photo, etc.

ERNEST W. GOSS,
The Pavilion, Torquay.

WANTED, Saxophonist doubling Clar. for winter season. Shelley Pearce, please write, Box 749, "The Era."

WANTED, E flat Sax, S.P., to join band just forming; N.W. pref. R.C., 89, Carlton-st., Kentish Town, N.W.5.

WANTED, for Semi-Pro. Band, for Gigs, Alto Sax, doubling Hot Clarinet. Vocalist preferred. Also 'Cello Accordion, doubling. Write, (enc. photo). Box 760, "The Era."

WANTED, brilliant Flat Sax, doubling Violin, for Continent. Apply Thursday, 85, Brecknock-rd., N.7.

WANTED, young Lady Pianiste-Vocaliste or Pianiste used to public business; live in. Pardy, Rockingham Arms, Parkgate, Rotherham, Yorks.

WANTED, good Drummer, dblg. preferred, for cinema in Midlands. Full particulars, lowest terms for comfortable perm. Open Sept. 22. G. M. Butt, M.D., 6, South Bridge, Cupar, Fife.

WANTED, Pianist, with a good voice, for Cine-Variety Act. Apply by letter, full particulars, age, terms, etc., F.T., 91, Greenwood, Islington, N.

WANTED, Violinist (out th..Musician to join Violin-etc. State instruments talkies), pitching. Box 756, "The Era." full particulars.

WANTED for Dance, Sept. 29, Pianist, Violin, Trumpet, Trombone, Drums, good readers, 10/- each from 7.30 till 11.30. Further work if satisfactory at better terms. Call with instrument at 3 p.m., Thursday, 1, Gascony-avenue, Kilburn.

WANTED for North Country, Permanent to right man, Showman for variety. Used to Classical and Dance Band. Only first-class first umentalists need apply. Trombone, must be good Vocalist. B flat Tenor Sax, double Violin. Ref. Musical Director, 22, Cawley-road, Victoria Park, London, E.

WANTED Known, SPLENDID OPPORTUNITY for ambitious young musicians in Military Band. Orchestra and Dance Band of famous Highland Regiment, short period East, then return home with Regiment. CORNET, Clarinet, Flute Oboe, Violin and 'Cello. Also vacancies for two bright boys with knowledge of music. Plenty of sport and lucrative engagements. Box 155, "The Era."

WANTED for the Band of a Famous Scottish Regiment with long active of Home Service. Cornet, Clarinet, Brass Bass Violin 'Cello and Piano players between the ages of 14 to 25 years. An excellent opportunity for ambitious players. Write Box 944, "The Era."

WANTED KNOWN, VACANCIES FOR BANDSMEN, CAVALRY REGIMENT. HOME SERVICE. SPORT. GOOD TOURS, EXCELLENT PROSPECTS. ALL INSTRUMENTS CONSIDERED. APPLY BANDMASTER JONES., QUEEN'S OWN HUSSARS, KNELLER HALL.

WANTED, for Touring Military Band, flat pitch, competent men all instruments, able to act comedians, vocalists. Only competent and honourable men apply with refs. and terms to suit the times, willing and conscientious men can be kept going, apply to Box 758, "The Era."

WANTED Known, extensive Orchestral Music Lending Library, for cinemas and cafe; low weekly terms. Spearing, 5, Cumberland-mansions, West End-lane, West Hampstead, N.W.6. 'Phone Hampstead 4597.

WANTED Known, Abbott's Lending Library, cheapest in London; 12 full orchestrals, 1/- p.w. 47, Uxbridge-rd., Shepherd's Bush, W. Riverside 2578.

WANTED Known, the Norris Music Lending Library. Hotel or cinema. Low weekly terms. 57, Osborne-road, Brighton.

WANTED Known, Professional Instruction, Piano-Accordion (solos arranged, orchestrated). G. A. Jaques, L.S.M., 62, Knox-road, Forest Gate, E.7.

WANTED Known. Advertiser will guarantee two to three gigs a week, to Dance Musician, putting him in touch with a job. Bass, Clerical, Salesman. Anything considered. Write Box 761, "The Era."

MUSICIANS' WANTS.

WANTED, Engt. by brilliant M.D., Piano or Baton; musical interludes. Any bus. "Jhansi," Ramridge End-rd., Luton.

WANTED Known, M.D. Violinist or Leader, any business, at liberty Sept. 21st through Talkies; young, smart, large up-to-date library, sober and reliable; or can supply first-class Trio. At present M.D., Majestic Cinema, Mexboro'. Offers to C. H. Cook, M.D., 35, Washington-rd., Goldthorpe, Yorks.

WANTED KNOWN, FIRST-CLASS MUNICIPAL MUSICAL DIRECTOR AT LIBERTY SEPT. 29th. AGE 25. FIRST-CLASS INSTRUMENTALIST (VIOLIN), SOLO & ORCHESTRAL, & BATON CONDUCTOR. LIBRARY 1,500 CLASSICAL AND POPULAR ITEMS. EXCELLENT REFS. & PRESS CUTTINGS. WOULD CONSIDER HOTEL OR MUNICIPAL OFFER. M.D., 1, WHITEHALL PARK, HIGHGATE, N.19. 'PHONE: ARCHWAY 3634.

WANTED, Engt. by M.D., baton, piano, violin, arr., etc.; exper. var., revue, M.C., pictures; tour or res. 24, Bury New-rd., Bolton.

WANTED Known,
H. NEIL VERNON (A.L.C.M.),
Conductor (piano), composer, arranger, disengaged 29th. 20 years' experience revue, variety, cinema; 3 years M.D. for Milton Hayes, including Royal Command. Address: Reid Hall, Forfar.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
(2 mins. from Westbourne Park Station.)
('Buses 31, 28, 46, 36, and 18.)
'Phone: Abercorn 2317.
Office hours: 10—4 p.m. daily.
Saturdays 10—1.
Licensed annually by L.C.C.

WANTED KNOWN.
MAUD RISELEY, A.R.A.M.,
MUSICAL DIRECTOR AND LEADER, HOLDS ORCHESTRAL CLASSES DAILY FOR ALL INSTRUMENTALISTS. TAVAN, ALDER AND ALL STANDARD WORKS STUDIED.

Good opportunity for Leaders to learn conducting and for Repetiteurs to become Leaders.

SAXOPHONE LESSONS
from an expert, and practices in dance music in the afternoons.

DRUMMERS.—LEARN TO READ.
Our own kit can be used.
Junior Classes now formed. Special tuition and reduced fees to backward instrumentalists.

MUSIC lent freely from large library for home study.

CLASSES, continuous, held in our large well-ventilated hall, with stage and grand piano.

Engagements provided when proficient, in cinema, hotel, cafe, liner and dance bands.

Numerous successes and letters of appreciation.

DANCE MUSICIANS.—Practice in dance music, every afternoon except Saturday. All instruments. Single practices if desired.

First-class Musicians can be engaged at shortest notice. Orchestras, any number, Dance Bands, etc.

SPECIAL NOTICE.—All musicians requested to register free for coming engagements, urgent. Send all pars. and fees required.

M. MOIR, Sec.

MUSICIANS' WANTS.

WANTED Known, good Violinist is willing to rehearse jazz with view to engts. Box 723, "The Era."

WANTED Known, Violinist (dblg. Viola), Pianist & Baritone Vocalist seeks cinema, hotel or concert work; late Municipal, super cinema, and dance orchestras. Alto, Town Hall, Shanklin, I.O.W.

WANTED, Work by Rep. Violiniste. Salary 25/-. Advertiser, exhibitor R.A. Brussels, would do decorative pictures for cinema walls in spare time in return for immediate engt. Address: 40, Verulam street, Holborn, W.C.2.

WANTED, Resident Appointment, Violinist M.D., life showman, A to Z, theatre, variety hall, the right man in the wrong place. M.D., 13, Sainfoin-road, Balham.

WANTED, Engt. by exp. Violinist, brilliant performer, excellent refs. Harvey, 143, Green-lanes, N.16.

WANTED, Engt. Violinist, dbl.g. Alto Sax, good appearance, willing to rehearse. Morton, 29, Ormiston-road, W.12.

WANTED by Violiniste-Pianiste, Modern or cafe; thoroughly expd. engt. in cinema; hotel Guilford-st., W.C.1.

WANTED, light engt. by Lady Violiniste, combined ent. Would join others practice, view to engt. Letters: Violiniste, 27, Thorne-rd., S.W.8.

WANTED, Engt. by first-class thor. expd. Violinist, steady & reliable, ex. refs. 33, Bourne-ave., Windsor, Berks.

WANTED, Engt. by exp. Violiniste, diploma and references; 30/- week. Violiniste, Post Office, Thatcham, Berks.

WANTED, Engt. competent Violinist; 15 years' exp., sight reader, powerful tone, ex. refs.; cafe, cinema, dance, etc. Joseph Leonard, 47, Princess-rd., Evesham, Worcs.

WANTED Known, Lady Violiniste disengaged; expd., theatre, variety, excellent refs. 74, Bridgford-rd., Nottingham.

WANTED KNOWN, EDGAR H. HOWARTH IS BROADCASTING AGAIN TO-MORROW. See "Radio Times" for photo, etc. Vide last week's "Era"; "This talented violinist is as popular as ever." Any offers, any bus., to Edgar H. Howarth, Palace, Nuneaton.

WANTED, Engt. by brll. Violinist, with own Pianiste (joint or sep.); cin., cafe, etc.,; fine lib.; mod. sal. M.D., 200, Gulson-rd., Coventry.

WANTED, Engt. by Violiniste, exp. lead or rep, double piano (orch.); lib. 250, Amesbury-av., Streatham Hill, S.W.2. 'Phone: Streatham 4271.

WANTED Known, J. Thomas, Violin Cond., soloist, dblg. Alto Sax. Lib. 2,000 straight. 59, Claremont-road, Darlington.

WANTED immediately, known Lady Violiniste desires offers for cafe, hotel, cinema, etc.; competent and expd., brilliant soloist, tip-top library, orch. interludes. Photo, full pars. and refs. on app. to 11, Gwynne-road, Dovercourt, Essex.

WANTED, Engt. by Lady Violiniste, exp. in straight and jazz; would dep. 31, St. James'-gdns., Wembley. 'Phone: 2532 Wembley.

WANTED by first-class Violinist, engt. theatre, cafe, dance; 18 yrs. exp. Marks, 118, Pembroke-rd., Canton, Cardiff.

WANTED, Engt. by Violinist, theat. Empires, etc.; permanent or temporary. 106, Broadway, Plaistow, E.

WANTED, Engts. first-class exp. Violinist, dblg., Alto and Tenor Saxes, S. or D. Gigs or series. 75, Somerset-rd., Edmonton. 'Phone: Tottenham 3583.

WANTED, Engt. by exp. Violiniste. Ivy Hankins, 64, Bushey Hill-rd., Camberwell, S.E.5. Rodney 4560.

WANTED, Engt. by Violiniste, fully experienced; any business; deputising or permanent. Hilda Blum, L.R.A.M., 23, Valentines-rd., Ilford. 'Phone: Ilford 1720.

WANTED by Violinist, semi-pro., dance jobs, etc. Maynehan, L.L.C.M., 5, Bloomfield House, King-st., E.C.1.

WANTED, ENGT. BY VIOLIN LEADER (VIRTUOSO), DBLG. ALTO & TENOR SAXES; SHORTLY TERM. HOTEL ENGT.; EXP. ALL LINES. HIGHEST REFS. AGE 28. OFFERS FOR ANY CLASS OF WORK TO VIOLINIST, 22a, DURBAN-ROAD, WEST NORWOOD, S.E.27.

WANTED, Engt. by Violinist M.D., large lib., low terms. Can supply Trio. 44, Mildmay Park, N.1.

WANTED Known, Leader, Violin, open Monday next. Var., panto, revue. Smart, sober, reliable. Hawes, 52, South Quay, Gt. Yarmouth.

WANTED, Engt. by first-class Leader, London refs., brilliant Violinist, soloist; any bus. Box 757, "The Era."

WANTED, Engt. as Violin Repetiteur or 2nd, anywhere; fine tone, good refs., expd. Write Mr. Violinist, 60, Moorstreet, Burton-on-Trent, Staffs.

MUSICIANS WANTED.

THE CINEMA BUREAU
(Recognised as the Trade Bureau everywhere).
18, CECIL COURT, CHARING CROSS RD., W.C.2.

WANTED KNOWN,

A WORD OF ADVICE TO BEGINNERS.

DO NOT BE DOUBTFUL. LET US OFFER YOU OUR RENOWNED ASSISTANCE. WE WILL NOT ENCOURAGE YOU UNLESS WE ARE ASSURED OF YOUR SUCCESS. WE EMPLOY QUALIFIED MUSICAL DIRECTORS FOR THE PURPOSE OF GIVING YOU THOROUGH ORCHESTRAL TUITION, SIGHT-READING EXPERIENCE, AND TO ACQUAINT YOU WITH ALL THE MODERN MUSICAL ARRANGEMENTS FOR CINEMAS, THEATRES, CAFES, HOTELS, AND DANCES, ETC.

OUR ORCHESTRAL CLASSES ARE HELD EVERY MORNING FROM 10.30 TILL 12.30, AND ON TUESDAY AND THURSDAY EVENINGS FROM 6 TILL 8 P.M. GIVE US A CALL WITHOUT DELAY.

A WORD OF ADVICE TO SEMI-PROFESSIONALS.

IF YOU ARE DISENGAGED, NOW IS THE TIME TO KEEP YOURSELF IN PRACTICE. WE WILL GIVE YOU EVERY ASSISTANCE IN PROCURING AN ENGAGEMENT AFTERWARDS. LOSE NO TIME.

A WORD OF ADVICE TO PROFESSIONALS.

IF YOU ARE NOT ALREADY ON OUR BOOKS, DO NOT HESITATE. GIVE US A CALL WITH A VIEW TO A FREE AUDITION. WE ARE THE RECOGNISED BUREAU FOR SOUND LUCRATIVE ENGAGEMENTS OF EVERY DESCRIPTION.

A WORD OF ADVICE TO MUSICAL DIRECTORS AND MANAGERS.

IT WILL PAY YOU TO GET IN TOUCH WITH US FOR EXPERIENCED FULL ORCHESTRAS, NOVELTY BANDS, QUARTETTES, TRIOS AND INDIVIDUAL INSTRUMENTALISTS. SOLO PIPE ORGANISTS (WURLITZER, COMPTON, JARDINE, CHRISTIE), ETC.

WRITE, CALL OR 'PHONE TO THE RECOGNISED AGENTS:—
THE CINEMA BUREAU,
18, CECIL COURT,
CHARING CROSS ROAD. W.C.2.
'PHONE: TEMPLE BAR 1414.
Regd. L.C.C.

MUSICIANS' WANTS.

WANTED, Engt. by 'Celliste, big tone; small salary for further experience. Box 578, "The Era."

WANTED Known, 'Cellist dblg. E flat Alto Sax desires engagement, ex refs., at liberty Oct. 6th, any bus., anywhere. Meggman, Epworth Villa, Llandrindod Wells.

WANTED Known, 'Celliste desires further experience; good tone, refs. small salary. 49, Burgoyne-rd., Harringay, N.4.

WANTED by thor. exper. 'Celliste, engt. in restaurant or hotel; any-where. 49, Shrubbery-rd., S.W.16. 'Phone: Streatham 4112.

WANTED, Engt. by thor. expd. Orch. and Solo 'Celliste and bus. Miss C. Knowles, 22, Milverton-terrace, Leamington Spa.

WANTED, ENGT. BY FIRST-CLASS 'CELLIST (SOLO, ST), DBL. ALTO & TENOR SAXES. CONVERSANT TAVAN, ALDER, &c. YOUNG, SMART. ANY BUSINESS. AUD. TERM. HOTEL CONTRACT SEPT. 27th. 'CELLIST, TRINITY TOWER, THE LAWE, STH. SHIELDS.

WANTED Known, first-class 'Cellist, doubling Saxes; young; good appearance; exper. all lines; concluding Francis and Day's revue, Clacton, Sept. 20th, Les Leonard, 688, High-rd., Leyton, E.10. 'Phone: Walthamstow 0272.

WANTED, Engt. first-class 'Cellist, dblg. T. Banjo; hotel, cafe, cin.; young, smart, exp. Flashman, Leonards, Century-rd., Laindon

WANTED Known, thor. exp. Solo and and refined.; dis.; any bus. Highest refs. Croucher, Twynham-ave., Christchurch.

WANTED Known, 'Cellist, long exp., any bus., open for perm. or short engt. 32, Avonmore-rd., W.14.

WANTED, Engt.; exp. 'Cellist dblg. Tenor Banjo. Good on both. Firth, 8, Sheet-st., Windsor, Berks.

WANTED by 'Cello, dblg. T. Banjo; exp. G. Opera, cin., var. 70, Algernon-rd., S.E.13. Lee Green 4864.

WANTED by young 'Cellist, engt. or deputising, theatre, cinema, cafe. 'Cellist, 18, Stockwell-grove, S.W.9.

WANTED Known, Ellen F. Boden, Celliste, free for deputising; dblg. Banjo. 45, Blakenhall-road, Carshalton. 'Phone: Wallington 1696.

WANTED by 'Cellist, doubling Saxes, saw solos and vocal; just finished summer season; any business. Foster, 6, The Drive, Acton, W.3. 'Phone: Chiswick 6157.

WANTED, Engt. by first-class Double Bass Player; cinema, cafe, hotel; powerful player; 15 years experience in cinema; any other business. Basso, 24, St Mary's-rd., Hornsey. N.8. 'Phone: Mountview 3260.

WANTED, Engt. by Double Bass and Sousa, any business. A. Gower, 153, Lillie-road, Fulham. 'Phone: 1501.

WANTED, Engt. Jerry Farmer, first-class String Bass player, soloist, late principal bass National Orchestra of Wales; any bus. 45, Grange-rd., Stourbridge, Nr. Birmingham.

WANTED, Engt. Slap Bass, dblg. BB flat Sousa and Trombone, young, smart and good appearance, expd. all lines. Vacant Sept. 20th. Write Sousa, Britannia Pier, Gt. Yarmouth.

WANTED by expd. Flute and Pic., dblg. Tenor Sax and Clarinet, engt. with first-class combination, any business, anywhere. Box 640, "The Era."

WANTED, Engt. Flute, Pic. and E flat Alto Sax, expd. any business. Dis. Sept. 22nd. Daisy Tootill, Queen's Hall, Minehead, Somerset.

WANTED, Engt. by Flautist, double Tenor Sax, expd., variety pref. 20, Fern-bank, Nelson, Lancs.

WANTED, Engt. by first-class Oboe, late Bath Pump Room Orch.; first-class sym., cinema and theatre exp.; disengaged Sept. 28th. Guy Lane, South Pier, Blackpool.

WANTED by first-class French Horn, Engt. travelling (or otherwise), any bus., anywhere. 14, Newton-rd., Heaton, Newcastle-on-Tyne.

WANTED Known, at liberty for permanency or special weeks, Clarinet and Saxophone. Alfred H. Popple, 86 Sycamore-rd., Nottingham.

WANTED, by Alto Saxophone, Clarinet and Oboe, engagements. 'Phone Grangewood 2155. 400, Barking-rd., East Ham.

WANTED Engt., Sax, Tenor, Alto, Sop and Clarinet. 70b, Portsdown-rd. Maida Vale, W. Paddington 3415.

WANTED, by Alto Sax, evening engt.; good reader; any business; any distance. 'Phone: North 2117.

MUSICIANS' WANTS.

WANTED by Tenor Sax, dblg. Clar. and Violin, evening engts.; thor. reliable. L. Bussey, 86, Bouverie-road, N.16.

WANTED Known, Archie Marks, Tenor, Alto Saxes and Clarinet; terminating second season at Bath's Ballroom, Torquay. Vacant after Sept. 27th (or earlier by arrangement). Offers to "Shenstone," Avenue-rd., Torquay.

WANTED, Evening Engts., Alto or Tenor Sax. Wane, 59, Hurley-road, S.E.11. 'Phone: Holborn 6900.

WANTED Engt, Alto Tenor, Sop. Sax. Just con. 3 years' West-End engts. First-class reader, late best London dance halls, clubs and theatres. Open at once, go anywhere. Sing choruses, showman. 'Phone Willesden 5580.

WANTED KNOWN, VACANT SEPT. 27th, FOR PALAIS, CAFE OR STAGE. TOM BENSON, TENOR SAX., DBLG. CLART. THIS: C/O TEDDY MORRIS'S BAND, GRAND, CLAPHAM. NEXT: GRANVILLE, WALHAM GREEN.

WANTED Known, young Alto Sax and Trumpet Players would like to rehearse with good dance band; good workers. Dixon, 11, Priory-st., Bow, E.3.

WANTED, Gigs by Len Miller.
Alto or Tenor.
Tottenham 4303.

WANTED Known, E flat Alto Sax, Sop. and Clar.; any bus., good tone, vacant 20th Sept.; stage band or palais. Partics.: Tug, 11, Colville-rd., Acton, W.3.

WANTED, Gigs; young, exp., known; Alto, Tenor, Sop., Clar., Vocalist. Wilson, 190c, High-road, Streatham. 'Phone: Streatham 0576.

WANTED by Sax, Alto, dblg. Clar., a chance to get on; good tone, reader, willing to work hard, guarantee satisfaction, any bus., anywhere. Brydson, 12, Norman-rd., Freemantle, Southampton.

WANTED, Evening Engts. Tenor Sax dblg. Violin, gigs or series; young, smart. 75, Somerset-road, Edmonton. 'Phone: Tottenham 3683.

WANTED Known,
SYD WOODS,
Alto, Sop. Saxes and Clarinets.
Concluding first-class hotel, South Coast. Dance and straight, sight reader. Young, smart, and reliable. Any business. Home or abroad.
Coms.: c/o 8, Tregenwell-rd., Bournemouth.

WANTED, Engts. by first-class Alto Sax, dblg. Clarinet. Own car. 38, Norfolk-avenue, N.13. 'Phone: Palmers Green 4430.

WANTED, Engt. by Alto Sax, Clarinet, soloist, stage exp.; young, smart, sight reader; mem. Maurice Avory, 25, De Laune-st., Kennington, S.E.17.

WANTED Known, first-class Alto Sax, Clart. Arr., vacant Monday, any bus. Huysen, 83, Parkfield-st., Rusholme, Manchester.

WANTED Known, Frank Clarke, tip-top Alto, Sop. and Clart., at liberty after 21st; any business. At present leading own band at Casino, Skegness. Coms. (after 21st), 76, Trumpington-st., Cambridge.

WANTED KNOWN, AT LIB. SEPT. 21st, TENOR, ALTO, SOP. SAXES, CLAR. FLUTE & PICC., STRAIGHT OR DANCE. ANY BUSINESS. WRITE BILLY LOMAX, PALACE BALLROOM, DOUGLAS, I.O.M.

WANTED, Engts. afternoons or evenings, S.P. Alto Sax, dblg. Clarinet. E.H.W., 3, Ophir-terrace, S.E.15.

WANTED Known, Reg Page, Alto and Tenor Sax, dblg. Violin, Sop. and Clart., open for engt., odd or perm. 34, Queen's Head-st., N.1. (Clerkenwell 2051.)

WANTED, Engt. Sax, tip-top, Alto, Tenor, Sop. & Clar., dbl. Piano, vocalist. Vacant Sept. 22nd. Tinn, Cafe Basque, Cliftonville, Margate.

WANTED Known, Winter Engt., brilliant Alto Sax, dbl. Baritone, Clarinet and Piano; modern style. Vacant after Sept. 21st. Offers to George Stevenson, Brittania Pier, Gt. Yarmouth.

WANTED Known, Alto or Tenor Sax, Clar., vocal; vocalist. Sax, 48, Elmwood-rd., W.4. 'Phone: Chiswick 3124.

WANTED, Winter Engt. by first-class Sax Section (two brothers); Alto Sax, playing Bari., Sop., Tenor, Violin; Tenor Sax, playing Clarinets, Baritone, Sop., Piano and Accordion. Just finished Summer Engt. Offers required, joint or separate. For full partics., write: Tenor Sax, 27, Netherford-rd., Larkhall Rise, S.W.4.

WANTED Known, expd. Alto Sax, dblg. Baritone, open evening engts. Hingston, 18, Camden-street, N.W.1.

WANTED, Engt. by modern young and smart Trumpet and Trombone, brothers. No. 1 men for no. 1 job. Wire: 45, Ashbourne Grove Stand, Whitefield nr. Manchester.

WANTED Known, Trumpet dblg. Tenor Sax (semi-pro), free for gigs. Nicholson, 33, Hoe-st., E.17. Walthamstow 2460.

WANTED, Engt. Trumpet, orch. and solo; any branch of the business; go anywhere. Wire or write: Nolan, 917, Garscube-rd., Glasgow, N.W.

WANTED, Engt. Solo Trumpet, first-class exp., any bus.; refs. Trumpet, 222, Croxted-rd., S.E.24.

WANTED, Engt. (any bus.) by Trombonist; 2 yrs. with Bertini's Broadcasting Band. Apply Ben. W. Skinner, Bertini's Band, Tower, Blackpool.

WANTED Known, brilliant Trombone, doubling Violin; first-class sight-reader both straight and dance; ex-Guards; age 27; London or Provinces. F.H.T., 2, Cross Deep Gardens, Twickenham.

WANTED, Post by Orchestral Organiste, Mustel, reed; long West End experience, reader, refs. 94, Fernlea-road, Balham, S.W.

WANTED, by Solo & Orch. Organist, deputising. 49, Birchington-road, N.8. 'Phone: Mountview 6376.

WANTED, Engt. by brilliant solo Organist; London or prov. Hall, Box 751, "The Era."

WANTED by Organist, solo or orch., highest refs. Interludes a speciality. Organist, 22, City-rd., Edgbaston, Birmingham.

WANTED Known, expd. Solo Pipe Organiste, expert fitter, wants regular deputising or good permanency; 20 yrs. cinema exp. McNeil, 28, Beadon-rd., Hammersmith, W.6.

WANTED, Engt. or deputising by expd. Organist, pipe or Mustel, solo or orch. Ostrehan, 48, Avondale-road, Bromley, Kent.

WANTED, by Pianiste-Mustel Organiste; exp. orch. or solo (exp. Panatrope). 'Phone: Lee Green 4864.

WANTED. Engt. as Pianist or Organist, any bus. req. high ability. 11 yrs. M.D. Crapps, East Grinstead.

WANTED by Pianist, evening engts.; reliable; full library. 24, Moylan-rd., W.6. 'Phone: Fulham 5830.

WANTED, Engt. by reliable Orch. P

MUSICIANS' WANTS.

WANTED by Pianist, young lady, straight and double, with good trained voice, evening engagements. Lilian, 4, Renfrew-road, Kennington. Reliance 1745. After 6 o'clock.

WANTED, Engt. by Orch. Pianiste; cin., var., hotel, cafe; competent and reliable; 11 yrs. exp. Trassler, 16, Stanley-rd. W., Bath.

WANTED, Engt. by relief Pianiste; good soloist; experienced; or holiday work. Pianiste, 37, Canonbury-square, N.1.

WANTED Known, experienced Orchestral Pianiste requires engagements; any business. E. Brookman, 174, Boundary-road, Merton, S.W.19.

WANTED, Engt. by Pianist, Orch. Accomp., versatile, with lib., dance and classic. Elliott, 50, Hanley-rd., N.4.

WANTED, Engt. young Lady Pianiste, fully expd. Dulcie Raymonde, 41, St. Maur-road, Fulham, S.W.6.

WANTED, ENGT. FIRST-CLASS ORCH. PIANISTE, THOR. EXP. ALL LINES. DIS SEPT. 20th. YELL MUNICIPAL ORCHESTRA, SHANKLIN, I.O.W.

WANTED Known, relief Pianiste, deputise holidays, etc.; any distance; expd. and reliable. Pianiste, 323, Church-rd., Leyton, E.10.

WANTED, Engt. first-class Pianiste, thoroughly expd. cinema, hotel, dance work; excellent musician. Pianiste, Shanghai Cottage, Southwold, Suffolk.

WANTED, Engt. by first-class Pianist (thor. expd.), good references. Pianist, 71, Edith-road, Ramsgate.

WANTED, Engt., by first-class Dance Pianist; exp. all lines; audition willingly. Howarth, 18, Merrick-sq., London, S.E.1.

WANTED, Engt. by gent.; cinema, hotel or theatre; excellent Pianist, Panatrope; would assist management; worker; all-round knowledge; refs.; any salary; permanency; offers. Morrison, 2, Salop-st., Bridgnorth.

WANTED Engt., first-class Pianiste, dbl. Accordion; any bus. Celia Molding, 5, Camden Gdns., W.12.

WANTED immediately, good Pianist for dance band of Cavalry Regiment. Reeds considered; must be good. Age 18-25; single. Must enlist. Box 653, "The Era."

WANTED by well-known Dance Pianist, engt., odd or perm. Westfield, 21, Camden-passage, N.1. Clerkenwell 7274.

WANTED KNOWN, FIRST-CLASS PIANIST, FROM BROADCASTING AND RECORDING BAND. JUST VACANT. OPEN FOR REASONABLE OFFER IN TOWN. BOX 759, "THE ERA."

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WANTED Known,
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SPANISH GUITAR—TENOR BANJO.
First-class performer, concluding leading hotel. Wide experience. Young, smart and reliable. Coms.: 8, Tregonwell-road, Bournemouth.

WANTED Known, Syd. Walker, first-class Guitar and Banjo, open for engagement, anywhere; terminate contract Sept. 20; young, smart, reliable; offers. 14, Monica Grove, Levenshulme, Manchester.

WANTED Known, Banjoist, expd., would like join good s.p. band. Willing rehearse and share exs. Can bring business. T.P., 18, Cornwall-road, Paddington, W.11.

WANTED KNOWN,
JOE MACK,
VOCALIST,
TENOR BANJO & GUITAR.
DISENGAGED END SEPT.
COMMS.: CRAIGSIDE HYDRO, LLANDUDNO.

WANTED Known, Bert Fleet, with Clarkson Rose's "Twinkle," Shanklin Pier, I.O.W., open for engt. Sept. 29. Winter season. Tenor Banjo, Violin, Sp. Guitar. 37, Hillview-gdns., N.W.4.

WANTED Known, Tenor Banjoist vacant immediately. Eddy Marcelle, 34, Queen's-rd., Leigh-on-Sea, Essex.

WANTED by Banjoist, G. Tenor, Guitar, engts., perm.. odd dates S.H.C., 33, Lady Margaret-rd., N.W.5. North 4573.

WANTED Known, Tenor Banjoist, dblg. Guitar and Violin, open for gigs. 13, Chingford Mt.-rd. 'Phone: Silverthorne 1928.

WANTED, Engt. Banjoist, Tenor and G, dblg. Tenor Sax and Guitar; any bus., anywhere. Willy, 18, Rosslyn-rd., Barking, Essex.

WANTED by Banjoist, reader, evening engts. with dance band; N.W. London. Box 745, "The Era."

WANTED known, young, expd. Dance Banjoist, reader; free Saturdays. Agnew, 7, Kingston House, Camden-street, N.W.1. 'Phone: Victoria 9965 (Ext. 102).

WANTED, Engt. by Tenor Banjo, dblg. Spanish Guitar, hot style; finished Summer engt. Dreamland Ballroom, Margate. B. Bullard, 125, Plumstead Common-rd., S.E.18.

WANTED Known, Dance Drummer, Tymps, Bells, Glock, Leedy Xylo, ex. reader, straight or dance, desires engagements, London. Leslie M. Bouldstridge, 89, Kelvin-rd., N.5.

WANTED Known, T. H. Lewis, first-class Dance Drummer and Symphony open for engagements. Winter season. Now playing Blackpool season. 7 years' Palace Ballroom. 252, Lytham-rd., Blackpool.

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WANTED Known, modern style Drummer, open for gigs. Vern Fish, 62, Grosvenor Park-rd., Walthamstow, E.17.

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WANTED by expd. Drummer, perm. engt.; new rhythm style and hot bell solos. Box 755, "The Era."

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WANTED Known, good Tymps, Drums, etc., at lib.; best of refs. Drums, 7, High-street, Chatham.

WANTED Known, reliable Drummer, with good kit, expd. pics., theatre, variety, at liberty Oct. 4th. Geldard, 6, Hertford-rd., Margate.

WANTED, Gigs by first-class Dance Drummer; would practice. 28, The Rise, Palmers Green, N.13.

WANTED Known,
DRUMMER
requires engt.; experienced and competent man; variety, cinema, dance; tymps, glock, bells, etc.; rapid sight reader; ex. refs. Drummer, 50, Mill-st., Evesham, Worcs.

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WANTED, Engt. Drummer, Tympanist, Vibraphonist; London and prov. exp.; any bus.; young, photo, refs. Box 754, The Era.

WANTED, Engt. by
JACK HOLME,
DRUMS, TYMPS, VIBRAPHONE, BALLROOM OR STAGE BAND.
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WANTED Known, versatile Dance Band is open for evening engts., odd nights or contract. 38, Hoe-st., E.17. Walthamstow 2460.

WANTED by good Trio (Ladies), engt. hotel, cafe or cinema; all exp. musicians; large library. For terms, apply Florence Walker, 13, Ellington-st., Barnsbury, N.7.

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SEPTEMBER 29: KILBURN EMPIRE

THEATRICAL EMPLOYERS' REGISTRATION ACTS 1925-1928.

NOTICE IS HEREBY GIVEN that MAXWELL HOLLES, residing at 5, Summerfield-road, Bridlington, intends to apply to the East Riding of Yorkshire County Council for registration under the above-named Act.
Dated Sept. 8th, 1930.

NOTICE IS HEREBY GIVEN that DORIS SCOTT and MAY BRAMMALD, residing at 46, Whitton-avenue, Greenford, Middlesex, and carrying on business under the name of Scott-Leslie Girls, intend to apply to the Middlesex County Council for registration under the above-named Act.
Dated Sept. 8, 1930.

NOTICE IS HEREBY GIVEN that KENNETH MILLAR, residing at 51 Thornton-avenue, Bedford Park, W.4, and carrying on business under the name of Kenneth Millar, intends to apply to the County Council of Middlesex for registration under the above Acts.
September 3rd, 1930.

NOTICE IS HEREBY GIVEN that PAULINE BERTHA FRANCIS, no fixed address, carrying on business under the name of Frances MacKenzie, intends to apply to the London County Council for registration under the above-named Act.
Sept. 12th, 1930.

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PLAZA, DUBLIN.
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NORTHAMPTON.
45, Wood-street. 2 B. 1 S, 1 C. P. L. BT. E.L. 3 mins. theatre. Mrs. M. L. Raybould.

Hastings Concert Party.

The season of permanent concert parties is rapidly drawing to a close. Hastings has been remarkably well served this summer, and residents are pleased to learn that Hastings Pier will continue to provide them with this popular form of entertainment. The Fol de Rols are to remain at the White Rock Pavilion another three weeks, but the "Poppies," in the Central Pavilion, will give the farewell performance on Saturday night. "The Pleasure Show," which has delighted thousands of visitors to Hastings Pier, will also make its final bow this coming week-end, but on Monday they will be succeeded by "White Heather," an enormously successful party, including Billy Woolley. The policy of weekly parties has proved successful at the Palace Pier, St. Leonards, and this week "The Ambassadors" are proving very attractive.

"Private Lives."

Charles B. Cochran will present Gertrude Lawrence and Noel Coward in the latter's new play, "Private Lives," at the Phœnix Theatre, on Wednesday. There are only five characters in the play, the others being taken by Miss Adrianne Allen, Mr. Laurence Olivier and Miss Everley Gregg. A notice has already appeared in "The Era." This is not Miss Gertrude Lawrence's first appearance in a legitimate play. She appeared in "Icebound" for the Sunday Players a year or two ago.

LONDON VARIETY THEATRES.

(*Other Variety Theatres on page* 11.)

SHEPHERD'S BUSH EMPIRE.

Some time ago a road-show, under the designation "These Bright Young People," played a successful week at the Shepherd's Bush Empire. "More Bright Young People," who are at the West London house this week, bid fair to repeat the success, judging by the enthusiastic reception accorded to each and all the artists on Monday night. Several well-known names are associated in the programme, and without making invidious distinctions in an all-round good company, it will be conceded that Max Miller is the mainstay. Apart from acting as compère, he makes an individual appearance and is an immediate success. He has that elusive quality, personality, and makes light work of what others would make a hard task. To see him dodge an imaginary missile from the "gods" makes every one roar with laughter. As a burlesque artist he is in the forefront.

In inverse ratio to his diminutive stature, Jackie Marks keeps up the humour of the programme. In company with Ivy Luck, he is seen in that laughable absurdity, "The Park Keeper." The act provides full opportunities for his versatility, and Ivy Luck is a winsome foil to his antics. Jokes and amusing "patter" all help in putting over their turn.

Jack Martell provides a "cocktail" of an entertainment, in which he "takes off" the Anglo-French artist, and is also very good as a "mad-hatter" in every sense of the word. As a dancer he is an artist of no mean ability. Further comedy element is given to the programme by the inclusion of Morland Graham and company, in a Scottish sketch, "A Matter o' Money." As befits Scottish type of humour, it is full of witty lines at the expense of the (alleged) thrift of our friends across the border.

Originality is required in these days of innumerable "jazz bands." Babe Simmonds and his combination of fourteen instrumentalists can pardonably claim that they are different to the usual type of bands. For one thing, their instruments are an unusual combination. Two avolos are featured, in addition to the usual paraphernalia. Mention should also be made of "Buster," who performs on a mammoth xylophone and a "big drum." The band featured the light classical pieces of music, and jazz numbers. The precision, tone, and evident spontaneity of their playing is a welcomed antidote to the oft-times matter-of-fact style of some bands.

Others on the bill include Sidney and Adelaide, who entertain at the piano, and Van Dock, the lightning cartoonist. Jessie Ruddock's Empire Girls maintain their reputation for individual and collective dancing.

CHISWICK EMPIRE.

An ingeniously arranged bill offers many varied attractions. Nothing comes amiss to the Melvilles, who juggle with plates, clubs, tennis balls, and indicate complete mastery over them; their work is admirably done, and they are heartily applauded. Judy is a distinctly intelligent terrier who finds delight in the act. Byden Currie, its trainer, is quite secondary—the dog's the thing. With their extraordinary vitality and their whirlwind gyrations, the Max Theilon Troupe present a capital entertainment; they sing, dance, chatter and jump, and do it all with incredible skill. Jean Andrews, L.R.A.M., displays a well-trained soprano voice of remarkable register, and her contributions were acclaimed; she sang four songs and demonstrated her claims as a talented and brilliant artist.

The lugubrious lament of Horace Kenney in "The Trial Turn" is peculiarly funny, and to watch his deliciously droll mumming as the fireman is a rich morsel of comedy that convulsed the audience; his naïveté and appalling innocence are cleverly assumed. He was several times "called" by an enthusiastic audience. Carl Brisson sings "Get a Move On," "She's Wonderful," and "Nobody's Using It Now," and scored a great success in the Merry Widow waltz, danced with his sister Tilly.

Harry Gunn is a host in himself, and in the amusing playlet, "Blind Man's Buff," he has a rôle that fits him like a glove. It is impossible not to chortle at the humour of this ingenious performer, who won admiration from all by his delicious fooling. Annie Stevenson and Elaine Harper contribute to the success of the production; nor should be omitted from the cast the efforts of a little spaniel. Jessie Ruddock presents Our Girls, who rapidly win favour; lithe of limb and fair in form, the girls give a fine example of team-work and dance quite daintily with no little grace.

THE LONDON, SHOREDITCH.

A good house gave an enthusiastic welcome to the famous comedian, Wilkie Bard, who returned here this week in two of his old successes, "I want to sing in opera" and "The Bootshop," which, with his assistants, he rendered with all his accustomed ability and inimitably funny gestures. His act received and deserved its bi measure of applause and this should be the first week of another long and successful tour for this expert and favourite comedian who was never better.

The Olracs are a big feature of th programme in their well known funny and skilful comedy acrobatic work. These performers of long standing popularity have an offering equal to any of its kind and were distinctly appreciated. Madge Bilton and Max presented their latest version of "The Wranglers," a clean and clever entertainment which proves them performers of undoubted ability. Billy French in a neat singing and dancing act, followed Terry's Thirteen Babes of Variety, whose work showed wonderful training added to the ability of these stars in embryo. Rolf Slater's burlesque comedy numbers are extremely funny and the audience grasped his style immediately. Fields and Jansen, the "singing fools," are two boys possessive of a nice manner and a good show, and the bill is completed by Olive Dyer, another entertainer of ability and the Dingleys in their clever dancing. Percy Lewis and his orchestra render "England's Glory" and "Il Trovatore." Bert Dyer is the able stage manager and Reg Freeman the courteous house manager.

SOUTH LONDON PALACE.

A capital variety bill is opened here this week by Vera Rudd and Partner in an acrobatic act, displaying feats of strength neatly and gracefully accomplished. Colinson and Dean, the argumentative comedians are here with their differences, and following on the persistence by the top-hatted schoolboy of "what Oliver Cromwell would have done," they proceed by way of some of the wittiest patter imaginable to cause great hilarity. The Betty Hobbs Superb Eight are a well-trained troupe of young dancers who finish off a fine dance with a novelty posing tableau, each dancer, on her exit performing a speciality. Nothing funnier than an "old contemptible" arriving home and announcing that the reason for his delay being that the "griffin" of the termination of hostilities had only just been given him, has been seen for some time. Of his habitation in a dug-out and its trials for the past twelve years, Robb Wilton had many amusing incidents to recount. This little sketch kept a well-packed house in roars of merriment. Robb first gave a comical song, the title of which, with its muddled affirmatives and negatives, we found it hard to discover.

The re-united Scott and Whaley were extremely well received, and these coloured comedians proved once again the same happy combination. Their asides to each other anent revue and the mild accusations that each had had a "basinful" made us feel convinced that the fortunes of both are dependent on the double act. Their reception was unmistakable. Short and Dalziel, "the Two Drops o' Scotch," received one of the biggest hands of the evening. This happy couple put over their act in first-rate style, the lassie being a vivacious young personage who fools delightfully the while the male partner plays the piano-accordion. Their "Bonny Banks of Loch Lomond" number served to introduce some topical verse, pithily expressed and well constructed.

Ida Barr, popular with South Londoners, in her song "One of the Surplus Girls" and her monologue, "My Kid," also scored nicely, and the last turn of the evening, Hamilton Conrad with his wonderfully trained pigeons, kept every one seated until the final flight of a vast number from the rear of the gallery to the stage.

COLLINS', ISLINGTON.

Scott and Whaley, the argumentative coloured comedians, re-united after their individual revue experiences, made their first reappearance together at this hall on Monday, and proved by the enthusiastic welcome and subsequent applause that they had lost neither any of their established popularity or well known entertaining ability. Their arguments were as excruciatingly funny as ever, they introduced a good song, whilst Scott's piano solos and their dance offering proclaim them as the two foremost coloured performers in the country. The Four Revilles opened the two parts of the programme in a nice cabaret dancing exposition, and Whyte and Pyke offer a lively combination of new and old songs in spirited style. The Dale Sisters are two charming young ladies beautifully costumed, who sing and dance with vivacity and create a good impression with their style of work. Selkirk and Glynn are versatile instrumental entertainers whose combination of offerings it would be hard to beat. They are two bright young people effervescing with personality, and should go far. Joe and Olga Baker, deputising, in a comedy act, scored plenty of laughs and got away with a big hand. Walter Stanley, an old favourite here, continued the merrymaking successfully, and Norman Major completes a good working bill with some expert comedy juggling.

"THE HOUSE THAT JACK BUILT."

AT THE EMPIRE, STRATFORD.

Local patrons were given a treat when this bright and up-to-date revue from the Winter Garden Theatre opened on Monday night for a week's run, and that they appreciated the good things built into the show was undoubted from the hearty reception accorded the various ingredients. George Doonan is no stranger to Stratford, and he was accorded a warm welcome. His irrepressible spontaneous outbursts and jerky interruptions, even of his own stories, have an intriguing manner all their own, and especially so is this marked in the Police Court scene, "A Butterfly at the Wheel." In a curtain "chat" he is also extremely smart, whilst Bert Platt gracefully interrupts him in another attempt to ingratiate himself with his audience on his own account. He also appears as chief laughter-maker, and that very successfully, in sketches which include "The Matchmaker" and "The Ever-Open Door." Those two oddments, Ethel Revnell and Gracie West, were in great form, and Ethel particularly so. Their "individual" effort was a great success, but independently they proved themselves accomplished performers. They also had parts in the general scheme, and their sketch, "A Post Office at Branchaven," gave them an opportunity to prove themselves possessed of no mean acting ability. Regina West is an accomplished dancer, and something more, for she sang with Jack Francis, also a dancer of high merit, a fine number in "The Thought Never Entered My Mind." She also sang "My Heart Is Saying" with dance action, assisted by the Lawrence Tiller Girls. Jack Francois gives a clever solo dance. The dressing is superb, the mounting of the scenes gorgeous, and Bert Cheshire gets the utmost out of the orchestra.

Happy Days at Exeter.

At the Hippodrome, Exeter, last week, where Ella Shields was presenting her variety company, the business was very good, and all concerned spent a very happy week. Mr. and Mrs. Harry Gunn enjoyed some good golfing, and took runs to Exmouth and Sidmouth in the car. This week they are back in town, at the Empire, Chiswick.

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"ALIVE AND KICKING."

AT THE NEW CROSS EMPIRE.

What a fine cast Francis Laidler has selected for his latest revue, "Alive and Kicking," which opened here this week—star artists who have played here before and scored big successes and newcomers who achieve stardom as soon as they have performed a number. This is one of Mr. Laidler's best, therefore, and a fine house gave all the artists a warm welcome. It is scenically up to high standards, whilst the book, music, costumes and effects are amazingly good.

The leading lady at the head of affairs is Lilian Low and Lilian Low is the acme of versatility. In the first place, her looks are supreme and her costuming is ravishing. She sings and dances beautifully and she is clever enough to take part also in the comedy scenes with perfect results. Lilian Low will make an ideal principal boy for any enterprising producer this year. Jack Edge needs no introduction to local audiences. His every entrance is a sure laugh and he continues merrily throughout the show to excite mirth. His style is leisurely and intimate and he has the audience at one with all he says and does. Billy Doust is an experienced performer who in several scenes is an invaluable assistant in fun making, with a manner inimitably his own. Alan Shires is a fine dancer and his speciality numbers in this show place him right in front. His work with Lilian Low deserves praise, too. Dorothy Penny, a lady with a fine voice and splendid appearance, does much to enhance the musical side of the production and her several numbers obtained big appreciation. A big cast includes James Ashford, Wilson Charles, Bert Quickmire, Anwin Hart, Ailsa Murray, Marguerite Vaniere, Hope Murray, Pauline Stokes, the Unique Comedy Four, the Daffodil Girls and the chorus. Mr. G. H. Richardson is the front of the house manager here.

"THE MERRY SIDE OF LIFE."

AT BEDFORD, CAMDEN TOWN.

It is always best to look on "The Merry Side of Life," and the new revue of that title, which is presented by the W.H. Productions and produced by Will Hatton, certainly lives up to this excellent maxim. The seventeen scenes are full of music, song, dancing, jokes and laughter, and the whole show is well staged and dressed. Ted Cowley and Will Hatton look well to the comic side of things and keep the show going with a swing. They are specially good when "All at Sea." Will is an officer and Ted a seaman. Some funny moments are experienced while these two are patients in hospital. They receive first-rate support from Scott Glenn and Leslie Buxton. Marie Mayo is an all-round artist who scores specially as "The Hollander" when she dances the Dutch clog dance. Then there is Ethel Manners, who sings and takes part in a number of sketches, showing her abilities. Wee Jean, as her name implies, is a tiny tot but a charming little singer and dancer. She can also take her share of the acting in various sketches.

As comic acrobats, the "Comedy Reegoes" give a fine turn in their acrobatic sketch, entitled "Fire." In the same line, but without the comedy, the Sensational Remas give thrills, which are followed by melodies on the guitar and violin. This is a real novelty act. The chorus, who are billed as "The Cecilians," are an excellent troupe. They have plenty of scope for their displays of dancing. The song numbers featured include "In Monteray," "Singing a Vagabond Song" and "When I'm Walking With My Sweetness."

Wireless Artists in Road Show.

Julius Darewski and Tommy Handley will present at the Hippodrome, Southampton, on Monday next, a new type of road show, consisting entirely of popular wireless favourites. It is entitled "Hello! Folks," with book by Herbert Sargent and Con West, and produced by Charles Henry. The company includes Tommy Handley, Sandy Rowan, the Fayre Sisters, Mabel Marks, Teresa Watson, Mario Lorenzi, Fred Lewis, Jack Payne (the whistling newsboy), and Leonard Maxwell. A feature will be made of the famous war-time sketch, "The Dis-Orderly Room." The entire booking arrangements of "Hello! Folks" are being managed by Julius Darewski.

Wilkie Bard.

A splendid welcome was given to Wilkie Bard on Monday evening at the London, Shoreditch. The popular comedian was in great form and received valued support from Nellie Stratton and Bert Watts, in that old favourite, "The Bootshop." Seeing one or two pantomime producers here on Monday, we hoped that Wilkie will be persuaded to play Dame again this year.

Another Hundred Per Cent. Booking.

Julius Darewski has again booked with Stoll Offices the complete programme for the Hackney Empire, September 29th week. This includes the following artists: Hetty King, Clapham and Dwyer, Stanelli and Edgar, Henderson and Lennox with their Four Lady Friends, the Alva Brothers, Pierce and Roslyn, Page and Parkes, and Lily Burns.

"BLACK DAWN."

Play in Three Acts by E. Dagnall, produced at the Grand Theatre, Croydon on Monday, September 15.

Sir John Mostyn Raby, M.P. ... Cecil G. Calvert
George Raby ... Barrie Livesey
Harry Raby ... Roger Livesey
Lady Katherine Raby ... Gretchen Yates
Elinor Ridwell ... Elsie Wagstaffe
Rendel ... Harry Bothwell
Xalion Delamo ... Gerald Ames
Carafee ... Vincent Murray
Yong ... Hay Petrie
Native ... Knight Ruben Soloman
Muma ... Kathleen Boutall

On the eve of his departure for Africa, Harry Raby, a promising young engineer, makes ardent love and passionate avowals of fidelity to his sweetheart. Arrived there, however, he quickly becomes the victim of drink, dope and the inevitable native vamp. His declension is both rapid and complete, culminating in the murder of his coloured paramour in a fit of remorse and his own untimely end by self-administered poison.

Such briefly is "Black Dawn," written by E. Dagnall and first produced at the Grand Theatre, Croydon on Monday evening last.

The play is replete with emotional incidents and the final tragedies are carried out with commendable effect. The principal parts are capably sustained by Gerald Ames, Hay Petrie, Barrie Livesey, Roger Livesey and Vincent Murray. Kathleen Boutall, as the native woman easily maintains the reputation she gained as Tondelayo in "White Cargo."

The audience appeared to like the play and proof of their appreciation was awarded the author when he made a brief appearance at curtain fall.

"ALL THAT GLITTERS" AT MARGATE.

The Theatre Royal, Margate, the historic playhouse and cradle of many of our leading actors and actresses of to-day, re-opened its doors this season after being closed for some fifteen years. The theatre has met with much success and patronage from the playgoing public, who have welcomed the new management's efforts to give first-class London shows. To add to its present-day laurels, the Theatre Royal was selected for the first production of a new play. The Dewar Productions, Ltd., presented, on Monday night, Miss Mary Jerrold and Mr. Wilfred E. Shine in a new comedy by Mr. Sidney Blow, entitled "All That Glitters."

The play, which has been adapted from a story of the same name by Octavus Roy Cohen, was produced by Mr. Hubert Harben. In addition to the above-mentioned, the cast includes Mr. Richard Goolden, Mr. Hector Wynne, Mr. Frederick Burtwell, Mr. Arthur Hambling, Mr. Edmund S. Phelps, Mr. Osmund Willson, Miss Amy Veness and Miss Eileen Eley.

Repertory at Accrington.

Ivy Maurice and Players opened a repertory season at the Town Hall, Accrington, last Monday evening, with "Old Pal." The company met with a most enthusiastic reception, and the business during the week has been most gratifying. The management informs our local representative that if the present business is maintained during the six weeks' season now running, they intend returning next April for an indefinite period, bringing with them a new set of stage fittings and draperies, etc.

Edith Evans' New Venture.

Miss Edith Evans announces that her first production as actress-manager will be in "Delilah," by Mr. H. R. Barbor, which will be produced at the Prince of Wales' Theatre on Thursday, September 25th. Leslie Banks has designed the costumes and decor, and Miss Evans will produce. Miss Evans plays Delilah, with John Longden as Samson, and Miss Beatrice Wilson, Mr. H. O. Nicholson, Mr. Wilford Fletcher, Mr. Jack Leopold and Mr. H. Reyner Barton are other members of the cast. The play was specially written for Miss Evans by Mr. Barbor some five years ago, but it is only now that Miss Evans has felt it opportune to produce it.

Mr. Peter Godfrey and Mr. Charles N. Spencer are re-opening the Gate Theatre Studio on Tuesday with Ernest Vaigda's "The Professional Lover."

We regret to announce the death of Miss Nellie Lewis, on September 12th. The funeral will leave 61, Hackford-road, at 2 o'clock, Thursday, for Streatham Cemetery.

Jose Brooks' "Wide Awake."

The new Jose Brooks production, "Wide Awake," is proving a popular attraction around the Summers Brown Circuit. This novel production, which was also designed and produced by Jose Brooks, has a fine cast, headed by Billy Percy, and well supported by Ernie Bee, Mabel Barnes, Peggy O'Dare, Barnes and Rich, Drew and Greenwell, Eileen Mowbray, Baby Mollie, and the Treasure Girls. "Wide Awake" is at Ilford this week, with Camberwell next, and remains in Town for another month before resuming its tour of the northern cities.

Lily Morris.

Always a popular favourite at the Hippodrome, Brighton, Lily Morris enjoyed another happy time here last week. This week Lily is sharing honours with A. C. Astor at the Hippodrome, Aldershot, and next week the clever comedienne will present her own company at the Empire, York, after which she returns to Town for a few weeks.

In Aid of Paddington Hospital.

With his usual great enthusiasm in such matters, Billy Matthew is organising a matinée at the Metropolitan on October 9th, in aid of the funds of St. Mary's Hospital, Paddington. Miss Florence Leddington is getting together a fine programme, which will have the patronage of Princess Arthur of Connaught, and it is hoped that the splendid total reached last year will be eclipsed.

Au revoir to Billy and Hilda.

This morning at nine o'clock, Billy Caryll and Hilda Mundy leave Waterloo to embark on the s.s. "Homeric" for America, and are due to open in New York on September 27th. Au revoir and good luck.

Jackson Owen's Marvellous Bowling.

Last week, a cricket match was played at the Links, Aberdeen, between the artists and staff of the Beech Pavilion and the Amusement Park team. In the first innings the Park team scored 41, and the Pavilion side replied with 42 for 9 declared. In the second innings the Park collapsed completely against the amazing bowling of Jackson Owen and J. Parkinson, and were dismissed for nine runs, both bowlers taking five wickets each for four runs, an extra completing the total. The Pavilion gained a fine victory by ten wickets.

"Wright" Songs at Margate.

Fred and Madge Dixon were again very successful during their summer engagement at the Dreamland Salon, Margate. They are staunch "Wright" supporters and have featured right through the season such big hits as "Amy," "Sunshine of Marseilles," "Sunny Side of the Street," "When I Passed the Old Church Door" and "Meet Me in My Dreams To-night." Their medley of "Wright" popular tunes created a furore whenever played. They have now departed for the north to take up engagements in the Manchester and Sheffield districts.

Ann Bradley and Pat. Rossborough.

Very good reports are to hand concerning the new act of Ann Bradley and Pat Rossborough, which is due at the Metropolitan on September 29th. We are looking forward to their début in Town.

Jackie Marks and Ivy Luck.

Playing a return date at the Empire, Shepherd's Bush, this week, with their entertaining act, "Keep Off the Grass," Jackie Marks and Ivy Luck are good favourites with the audience. Their fine team-work gets the act over in great style.

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" 29—EMPIRE, CHISWICK.

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The Realm of Music

By L. HENDERSON WILLIAMS.

NEW ORCHESTRAL WORKS.

Two Novelties at one Prom., with two imported soloists, was a lavishment of entertainment to which we are unaccustomed. These were Marcel Dupré's Symphony for Orchestra and Organ and Honegger's Concerto for Violoncello and Orchestra. Dupré's work did not, in the least, suggest the organist. Though it was more like a Concerto than a Symphony, the organ was singularly modest in its announcements. It seemed, indeed, to be bent on teaching the orchestra good manners; hushing it up if it became at all exuberant. The style of the first and second (neo-classical) movements was mildly ejaculatory. They were continuous, characterised by the recurrence of energetic ascents to a climax that never culminated, break off like brittle lead in a pencil, and being followed by a fresh start at the bottom (like a bee on a window-pane) initiated by two or three muted instruments or a plaintive whisper from the organ. It was effective once, but lost interest through repetition. Whether the tumultuous applause that broke out at the close of the work was meant for the composition or for the composer-performer is beyond a critic to determine. There is no doubt, however, that M. Dupré is a superb organist, with an individual manner of treating the instrument that quite won over those not commonly amongst its admirers. He was heard to especial advantage in the Handel Organ Concerto (No. 10, in D minor), in which our orchestra co-operated most sensitively.

Honegger's Violoncello Concerto was a disappointment to his admirers, of which I am one. The performance of the solo part by M. Maurice Maréchal, however, was exceedingly finished; we should like to hear him again, in a different class of music, especially as the second *Cadenza* in the slow movement, composed by him, was more in keeping and better designed than Honegger's preceding one. Of all Honegger's work that I have heard this was the most lacking in spontaneity. It was melodic; but its melodies were undistinguished and the burlesque of the slow movement theme was too naive. Only at the beginning and at the end was the harmonic texture worthy of Honegger. It was unintentionally unkind to follow this by Schubert's "Unfinished" Symphony, one of the most perfect combinations of art and nature existing, very finely interpreted by Sir Henry and his men. The singers were Miss Megan Thomas, who has a full, well-produced voice, and Mr. Dennis Noble, who sang Rossini's Aria "*Largo al Factotum*" in spirited style.

ROYAL CHORAL SOCIETY.

On Thursday, 9th October, the Royal Choral Society launches its 1930-31 Season at the Albert Hall with a performance of the Elijah, the soloists being Misses Flora Woodman, Elizabeth Aveling and Clara Serena, Messrs. Frank Titterton and Horace Stevens. Dr. Malcolm Sargent directs as heretofore and the orchestra is the New Symphony. Eight concerts, three to take place on Saturday afternoons, will be given; but the performance of the Messiah on Good Friday, April 3rd, 1931, is not covered by the ordinary subscription. There will be an earlier performance of the Messiah on January 3rd, and a Carol Concert on December 20th. Other works to be done are Verdi's Requiem, Parry's "Blest Pair of Sirens," Holst's "Hymn of Jesus," Vaughan Williams's "Sea Symphony," and Elgar's "Dream of Gerontius."

BRITISH COMPOSERS' NIGHT.

The younger men were well represented on Thursday night's programme and two, Alan Bush and Arthur Bliss, conducted their own compositions. Mr. Bush's Symphonic Impression has been heard at least once before, at a Patron's Fund rehearsal; but on that occasion it was so indifferently played that the main "impression" it made was of an obscure grievance struggling for expression. The present performance presented it in a perfectly clear light, showing it to be in the modern sense logical, consistent, and definite in construction and treatment. But its mood is so unrelievedly pessimistic (not tragic) I could not say I want to hear it again. It already belongs, however, to a past period of Mr. Bush's mental experience and he may have something actually approaching glad tidings for us in the future. But according to the programme note he is now engaged in studying philosophy at Berlin University. I wonder? . . .

Mr. Bliss's reconstructed Concerto for Two Pianos also represents a past musical phase. It is always likeable; always clear, vigorous and fresh without attempting more than to outline an attractive superficies. He has done better things since. The pianists, Victor Hely-Hutchinson and Ernest Lush, played it with a will and the orchestra co-operated cheerfully. The orchestra did well, also, in Elgar's A flat Symphony. There is a luxuriant ripeness about this work that may too easily approach overripeness according to the handling: it was perilously near it on this occasion. Of the two Delius examples the Dance Rhapsody (No. 1), in the second half, received the better performance. And what a delicious thing it is! The Song Before Sunrise needed more delicate presentation to display its shy loveliness. Two jolly pieces, Herbert Howells' "Puck's Minuet" and Percy Grainger's "Clog Dance" sent everybody away in good spirits. Mr. Trefor Jones was the vocalist. He has, as we know, a fine natural voice and he has acquired a fine technique of singing, notably evidenced in his mezza-voce rendering of Rutland Boughton's "Faery Song." The same composer's "Song of Creation" was sung too matter-of-factly. But the best thing in itself, and his most sincere performance, was George Butterworth's setting of "Bredon Hill."

MIXED GRILL.

Nobody could complain of lack of variety in Saturday's menu: we had Bach, Ethel Smyth, Verdi, Saint-Saëns (much nicer when he trifles than when he proselytizes), Schubert-Liszt (Liszt's orchestration did not shine), Berlioz, Strauss and Wagner. Amongst the more memorable things was the beauty and aptness of Verdi's Recitative and Aria from *Don Carlos*, "*Ella giammi m'amo*," very sympathetically sung by Mr. Franklin Kelsey. The orchestra showed real virtuosity in the Berlioz excerpts from "The Damnation of Faust" and tossed off "*Le Rouet d'Omphale*" very nicely. Mr. Felix Salmond is well known as an accomplished 'cellist and he interpreted Bloch's Jewish rhapsody, "Schelomo," with conviction. To Gentile ears the work sounded unequal in the values of its parts, with occasionally more rhetoric than rhapsody; but one always respects the seriousness of Bloch's ideals. Laszlo Gergely is an intriguing pianist. Just how much power, mental and technical, was really behind his restraint it was difficult at the moment of performance to tell. But he played the "Wanderer" Fantasia arranged by Liszt with great refinement and a delicacy appropriate to Schubert. He has a fine natural feeling for rhythm in its broad sense. The warmest reception of the evening fell to his share.

B.B.C. SYMPHONY CONCERTS.

Particulars of the dates, conductors and soloists of all concerts for the 1930-31 season are now available and should interest all music-lovers, particularly as they have had a foretaste in the Promenades of the orchestra's fine style of performance. The conductors include Dr. Adrian Boult, Sir Henry Wood, Sir Landon Ronald, of the home group, and Messrs. Ernest Ansermet, Hermann Scherchen and Oskar Fried as guests. Outstanding names amongst the soloists are Bela Bartok, Dohnanyi, Adolf Busch, Stravinsky, Gieseking, Backhaus, Landowska, Szigeti, Moiseiwitsch and Suggia. The concerts will be held at eight o'clock, in Queen's Hall, approximately every Wednesday from October 22nd to May 6th, 1931. Lists of music to be performed are not yet to hand.

"CONDUCTED BY THE COMPOSER."

At the end of the Promenades Sylabus is printed a list of the compositions to be "Conducted by the Composer." It is taken for granted that this is an especially attractive event, and in the aspect that everybody likes to see the composer—to wish him godspeed or bid him try another job—it is gratifying. But it would do as well—in some cases be infinitely better—if he (or she) came upon the platform at the close. For it does not follow that because a man has written a work, he can show it off properly. He is too close, too much mixed up with it. Sometimes he is over-anxious; sometimes too reserved and shy to insist on really eloquent statement; and in nine cases out of ten he has not had sufficient practical experience in conducting to get the best out of the orchestral instrument. Theoretical knowledge he must have; but that is not the same thing as being in the habit of conducting. And an orchestra is like a horse; it feels at once when an unsure hand holds the reins and it gets nervous. Instead of playing with full faith it plays tentatively; consequently the swing of the music is impeded and it cannot make its full effect.

Of course, if a composer knows that a given conductor is biased, or is unduly given to mannerisms, he may prefer to take his chances in order to get what he considers a fairer hearing. But, after all, the majority of conductors are impartial. To go further; they glory in setting a man in the best light, as Beecham, Delius. And Sir Henry Wood is impartial. That is to say, he is neither classicist nor modernist, but gives himself generously to the work in hand whatever the type. In almost every instance of his absence from the desk this Season we realised that he would have given a more convincing performance of the symphony or concerto than the composer himself. The composer cannot emancipate himself from the atmosphere of composition; the conductor is undistracted. Bax is too wise to conduct his own work; his colleagues would do well to think this over.

"Sons O' Guns," at the London Hippodrome, has reached its 100th performance.

"STREET SCENE."

(*Continued from page* 1).

a woman and her two children who are about to be thrown into the street because they cannot pay the rent. The meeting place is on the front door-steps, and there the inhabitants gossip, squabble, conduct their love affairs, and perspire in the sweltering sun. Postmen, policemen, ice-sellers, school-children, nursemaids, and shop-girls pass and repass. At times it is drab comedy but the play is really a tragedy of mean streets; an indictment of congestion, and underlying it is the suggestion that all the inhabitants of the house could be decent, cheerful citizens if they lived in better surroundings.

One could criticise some of it. Chiefly I felt that the climax came too early and left the author too little to say in the last act. On a minor point I felt it was false to allow Rose to go off by herself an hour or so after her mother's death. This could not have happened in a "walk-up" or any other such neighbourly house.

The author has produced the play well, but it lacks the perfect rhythm that one had been led to expect. Most of the acting is excellent, the chief parts being played by members of the New York cast. Miss Erin O'Brien Moore brought out the pathos and extraordinary appeal of the girl, and she kept her emotion remarkably in control; it was a very distinctive, and, in many ways, a very beautiful piece of acting. Mr. David Landau was admirable as the father, for he showed how restraint can be made extremely effective on the stage. There was great charm in Miss Mary Servoss' performance as the mother. In many ways this was the best performance in the play, and the parts of the generous big-hearted Italian and his wife were perfectly handled by Mr. Stanley Vilven and Miss Grace Mills. Other performances that stood out noticeably in the big company were those of Miss Margaret Moffatt, Miss Karen Christensen, Mr. Douglas Jeffries, Miss Mary Grew, Miss Millicent Green, Mr. Edgar K. Bruce, Mr. Leonard Sachs, Mr. Charles Farrell, Mr. Conway Washburne and especially Mr. Abraham Sofaer.

"Street Scene" has just been published by Victor Gollancz, Ltd.

G.W.B.

ANSWERS TO CORRESPONDENTS

FRANK H. WICKS.—"*Motives*" *was produced at the "Q" Theatre, Kew Bridge, for the first time in London on June 30th, 1930. The author was named on the programme as Carroll George. So far as we have been able to trace, the play has never been played on tour, and is not being performed at the present time.*

P. LAWSON.—*We suggest that you address your question to the Manager of the Cinema mentioned, enclosing a stamped addressed envelope for reply.*

L. HARRISON.—"*Breakaway*," *Albion Productions;* "*Casino de Paris*," *Wheeler and Davis;* "*Spare Time*," *Randolph Sutton;* "*Man in Possession*," *Neldita, Ltd.;* "*Private Lives*," *C. B. Cochran;* "*77, Park Lane*," *M. Barry O'Brien.*

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Theatrical Gossip

Green Room Rags.

The eighth series of the Green Room Rags will commence next month and will be given at the Strand Theatre instead of at the Queen's Theatre as last season. The first Rag of the season will be on Sunday evening, October 5th and the Chief Rag-picker will be Sir Gerald du Maurier.

Irish Players for the Criterion.

On Monday, September 22nd, the Irish Players, in Lennox Robinson's light comedy, "The Far-Off Hills," will be brought from the Everyman to the Criterion. The cast will be the same as before, with the exception of Miss Helena Pickard, who will take the part originally played by Miss Maureen O'Moore. The company therefore includes Miss Una O'Connor, Miss Kathleen Drago, Miss Natalie Moya, Mr. J. A. O'Rourke, Mr. Harry Hutchinson, Mr. Tony Quinn, Mr. E. J. Kennedy and Mr. Fred O'Donovan, who also produces.

The Arts Theatre.

This (Wednesday) evening the Arts Theatre Club presents "Monsieur Brotonneau," a comedy in three acts, adapted by Ruth Chatterton from the French of Robert de Flers and G. A. de Caillavet. The cast comprises Ivor Barnard, Carleton Hobbs, Daisy Markham, Humphrey Morton, Drelincourt Odlum, Kim Peacock, Charles Quartermaine, Beatrix Thomson, Ralph Truman and Louie Wright. The play produced by George de Warfaz.

This play was first performed at the Théâtre Porte Saint Martin in 1914, with the famous actor Huguenet in the title rôle of the little French Banker, sympathetically torn between the conflicting claims of wife and mistress. It was then hailed by the French Press as a masterpiece in miniature. In 1923 it was revived by the Comédie Française with de Feraudy, generally considered France's greatest character actor of to-day, as Monsieur Brotonneau. The adapter, Ruth Chatterton, is, of course, the celebrated American film star.

"Sexton Blake."

Sexton Blake's pursuit of the "Midnight Gang," which is the main theme of Donald Stuart's drama to be presented at the Prince Edward Theatre to-morrow (Thursday), takes place inside and outside of 18a, Lowndes-square, in Blake's consulting rooms in Baker-street, which get blown up, in the cellar of an empty house in Finchley-road, and at Sunningdale level crossing.

The cast includes Arthur Wontner as "Sexton Blake," Eva Gray as "Muriel Raeburn," John Roderick as the immortal "Tinker," George Fearon, Quinton Macpherson, Wilfred Babbage, Arthur Macrea, Dora Gregory, Pauline Loring and "Pedro," the famous bloodhound, by himself. The name of Quinton Macpherson hides the identity of a one-time variety star. Mr. Macpherson was known as "Mr. Hymack," and was a famous quick-change artist top of the bill everywhere. But variety engagements are scarce, and "Mr. Hymack" has returned to the legitimate stage, where he started, strange to say, in "Sherlock Holmes," with William Gillette.

R.A.D.A. Players.

The R.A.D.A. Players are giving a performance of "Three's Company," by Mr. Gilbert Davis, on Sunday, October 5th at 8 p.m. at the R.A.D.A. Theatre, Malet-street. The play will be produced by Mr. George Owen. The cast includes, Hilda Esty Marsh, Stella Freeman, Agnes Lauchlan, Alexander Scott Gatty, Deering Wells.

Promenade Concerts.

This (Wednesday) the programme is drawn largely from Brahms, with Myra Hess playing the first of the Pianoforte Concertos. The Concerto will be preceded by the Variations on a Theme by Hadyn and followed by the second Symphony.

Elgar's Falstaff will dominate a programme of British works to-morrow. Another item of special interest is the second performance of Holst's Concerto for two violins. It will be played by Adila Fachiri and Jelly d'Aranyi, who recently gave the first performance in London. Holst is also represented by the Ballet Music from The Perfect Fool, and he will conduct both of his works. Arthur Bliss will conduct his Serenade for baritone and orchestra, in which the singer will be Roy Henderson. Other works in the programme are Wallace's Symphonic Poem, "Villon," Dorothy Howell's "Lamia," and Vaughan William's Overture to The Wasps.

Beethoven's rarely heard Pianoforte Concerto in B flat which he composed before his first Symphony, will be played on Friday, by Frederic Lamond. The Pastoral Symphony and the opening overture, King Stephen, are also in this programme. Two Mozart arias will be sung by Irene Morden. After the interval it will be interesting to see how Honegger's modern *tour de force*, Pacific 231, appeals to a Beethoven audience.

Saturday's popular programme is a characteristic mixture in which the chief ingredients are Franck's Symphonic Variations for pianoforte, played by Irene Scharrer, and Strauss' Don Juan. Other orchestral items are "Le Chasseur Maudit" by Franck, Weber's overture to "Der Freischütz," the second Peer Gynt Suite by Greig, Tchaikovsky's Casse Noisette Suite, and the March to the Scaffold, from Berlioz' Symphonie Fantastique. Gladys Ripley is to sing Giordano's "Caro mio ben," and John Collinson the aria, "Tell Fair Irene," from Handel's Atalanta.

A Sophie Tucker Anniversary.

When "Follow a Star" opens at the Winter Gardens Theatre in Town to-day (Wednesday) with Miss Sophie Tucker as the principal comedienne, it will be the popular American's twentieth anniversary as a stage performer. She used to sing as a waitress in her parents' restaurant in a Connecticut town, and twenty years back ran away to New York to follow her bent. Her antecedents were Russian singers. Sophie Tucker had to struggle hard to get into the inner circle, and attributes her success to a level head. In other words, a business instinct allied to natural ability. So when she sings "Follow a Star" she does so with a personal interest and experience.

The Maddermarket Mondays.

Mr. Nugent Monck has again arranged a series of special performances to take place about once a fortnight on Monday evenings at the Maddermarket Theatre, Norwich. The season opens on Sept. 29 with "Hamlet" by the Norwich Players, who will also present Dryden's farce, "Amphytrion," with some of Purcell's loveliest music; the famous Russian comedy, "A Month in the Country"; Shaw's "Saint Joan," and after Christmas, the beautiful Indian fairy play, "Sakuntala," together with a series of pictures to illustrate a recital of the Rubaiyat of Omar Khayyam.

Everyman Theatre.

Owing to the success of the Irish Players in Lennox Robinson's charming comedy, "The Far-off Hills," the company will remain in Hampstead another week. The full cast of "The Honeymoon," by Arnold Bennett, due at the Everyman Theatre, on Monday, Sept. 22nd, consists of Lillian Cavanagh, Alfred Clark, Lawrence Hanray, Patric Gover, J. H. Moore, Vaughan Powel, Basil Simpson, Deering Wells, and Margaret Yarde. The play is being produced by Norman Loring, who was a member of the Royalty Theatre Company in 1912, when his mother, Miss Marie Tempest, created the part of Flora Haslam.

Whitehall Theatre.

The Whitehall opens on Monday, 29th inst., with "The Way To Treat A Woman," transferred from the Duke of York's, with the entire cast. Amongst the features of the new theatre are the beautiful scheme of decoration in black and silver, with modernist decorations in the panels of the boxes, a bar with a futurist decoration scheme, cloakrooms which defy congestion and which are in easy reach of the auditorium, a most luxurious dressing-room for lady patrons and a novel scheme of lighting.

Prices will range from 12/- to 3/6 inclusive of tax, and all seats will be bookable. You will buy your seat from a model and not from the plan, and will be able to ascertain exactly where you are sitting. There are no pillars or obstructions, and every seat has a perfect view of the stage.

Whilst comedy will predominate in the plays which Mr. Hackett writes for the Whitehall, and in which Miss Lorne will appear, he has in his mind two interesting revivals, and those are "Madame Sans-Gene" and "Twelfth Night." This is a scheme which Mr. Hackett has long had in mind.

Sailed and Sailing.

On September 10th, per "Majestic": Mrs. Laurillard, Minnie Linton, C. W. Howe and W. J. Davey. On September 20th, per "Aquitania": Philip Merivale. On October 1st, per "Majestic": H. Schaverien. "The Man in Possession" company sail as follows: September 26th, per "Europa," Isabel Jeans and maid; September 24th, per "Olympic," Leslie Banks; September 22nd, per "Republic," Paul Gill, Evelyn Moore, C. Harman Phelps, Frances Ruttledge, J. N. More, Tracy Holmes and Mabel Buckley; September 20th, per "Tuscania," David Keir.

All the above are booked by Daw's Shipping Agency, Ltd., 4, Leicester-street, Leicester-square, W.C.2.

Strolling Players' Orchestra.

The first concert of the forty-ninth season of the Strolling Players Amateur Orchestral Society will be given at Queen's Hall on December 4th, and subsequent concerts will be given on March 19th and May 14th. Mr. Joseph Ivimey is conductor. Rehearsals will be held at University College, Gower-street, on Wednesdays from October 8. Among the works to be put into rehearsal are Beethoven's Pastoral Symphony, Sir Hubert Parry's "1912" Fantasia, the Overture to "Tannhauser," Mendelssohn's "Ruy Blas" and Saint-Saens' "Danse Macabre." An interesting item of the programme is Dr. John Ivimey's Symphony in C written in 1928 in honour of the Schubert Centenary.

Cultivation of Musical Taste.

That musical taste can be cultivated is proved by the many people who once were satisfied with only the lower forms of music and now are best pleased with the music that is really art. Doubtless they all have had within themselves the capacity to respond to a good thing when they hear it. But people possess that faculty without knowing it, and hence the importance for every music-lover of steady effort to appreciate the music that seems to be beyond him. Most of the time it only seems to be and is not really beyond him. How best to make that effort? By hearing good music over and over again. It is the only way, and it is a sure way, to cultivate musical taste.

Baliol Holloway's Shakespeare Season.

The successful revival of "Richard III." at the New Theatre can only run for three weeks more, owing to arrangements concluded some time ago by Lady Wyndham for the production of "Topaze" early in October. If it is found impossible to secure another West End house at which to continue the run, Mr. Holloway will probably take his company to the principal suburban theatres, subsequently visiting some of the big provincial cities. After this short tour, he will give the promised revival of "A Midsummer Night's Dream" in the West End early in December. In February next year he hopes to realise another long-cherished project by staging Ibsen's "Peer Gynt."

Understudy's Success.

After playing with some difficulty at the matinée performance last Thursday in his production of "Richard III." at the New Theatre, Mr. Baliol Holloway had to give in to a sudden attack of laryngitis which deprived him of his voice. His understudy, Mr. Denis Elliott-Watson, who gives an excellent performance in the part of Tyrrell, went on as Richard, and, despite the fact that he had had no opportunity of a rehearsal right through the play in the short time since the production opened, gave an admirable rendering of the trying rôle, only on one occasion momentarily hesitating for a word.

Mr. Elliott-Watson, who has not been very long on the professional stage, showed himself a very capable and resourceful actor, and a valuable recruit from the amateur stage, where he was well known. During the recent revival of "The Scarlet Pimpernel" at the Strand, he understudied and played for Mr. Fred Terry with great success, and he has also been a member of Mr. Gerald Lawrence's company. Mr. Holloway was able to return to the cast on the Saturday matinée and is again playing the principal rôle.

"My Wife's Family."

Playing a season of eight weeks in the north with that popular farce, "My Wife's Family," Fred Duprez tells us that he will open in Town again at the Kilburn Empire on Monday week, the 29th inst.

"Jealousy" Tour.

Miss Mary Newcomb is contemplating sending out a touring company in "Jealousy" later in the year.

Maisie Weldon.

At Brighton last week, Maisie Weldon concluded a season of seven weeks at the South Coast resorts in "The Girl Friend," in which she plays the title rôle with such delightful charm. Maisie and her clever associates in this popular show commenced a tour on the East Coast, at Yarmouth, on Monday last.

Victoria Palace Once Nightly.

To-morrow (Thursday) the Victoria Palace will again revert to once-nightly performances with the production of "Victoria Vanities." It is to be presented by Mr. Jack Taylor. The cast will include a troupe of Albertina Rasch Girls, Jimmy James, Mitty and Tillio, Lauri Devine, Chick Farr, Pansy and Vashti Taylor, Xenia and Aston, Oswald Waller, Ivy Wright, Oliver Hardwick, and Gaby Revette.

The Grafton Theatre.

Judith Wogan will re-open the Grafton Theatre on October 1st with further "Unusual Varieties." The programme will include two one-act plays—"The Man Who Was Born To Be Hanged," by Richard Hughes, and "The Man in the Cab," by Ferenc Molnar—a jazz opera, and a burlesque ballet.

The Basis of Modern Music.

The strange-sounding music of to-day as it is written by "advanced" composers owes much of its strangeness to its tonality—its key relationship, that is, which governs the melodies, chords, modulations, etc., in a musical composition. In the early centuries of music's history tonality was little understood because there was little "harmony" as we understand that term. A long period of fixed tonality followed, rules of harmony having been firmly established and keys and key-relationships stabilised. In the nineteenth century a breakaway occurred when Wagner, especially, began to write music the swiftly shifting tonality of which was quite different from the orthodox tonality system of the classical masters. And that breakaway has been widening ever since, so that composers now write a music that has no definite key at all, but proceeds in a series of unrelated sounds, which, to ears trained in the music of Mozart, Beethoven, and the whole array of great composers, appears to be nothing but a succession of discords. In reality, it is "the new harmony" they are hearing.

Mr. Vincent Lawrence, the theatre Press agent has changed his address to 1, Carlton Mansions, Adelphi, W.C.2. Telephone: Temple Bar 6809.

The W. H. Smith and Son Amateur Dramatic Society will present "A Bill of Divorcement" at the Cripplegate Theatre, on Friday and Saturday, October 17 and 18.

"HER FIRST AFFAIRE."

AT THE KINGSWAY.

Play in 3 acts, by Merrill Rogers and Frederick Jackson, presented by Joseph Cunningham at the Kingsway Theatre, on Thursday, September 11th, 1930.

Cary Maxon.....Henry Hewitt
Margot Maxon.....Zillah Bateman
Susanne ..... Ellen Pollock
Brian Cutler.....Jack Hobbs
Ann Hood.....Margery Binner
Chauffeur ..... Douglas L. Webster
Producer.....Joseph Cunningham

The authors of this play have chosen to give farcical treatment to an excellent subject for comedy—the wide divergence which often exists between a man's words and his actions. Cary Maxon is the male counterpart of one of those prim and spinsterish lady novelists whose books are a riot of excesses on the theme of love. He pours out novels in which is preached the gospel of complete license in matters amatory, with devastating results to susceptible girlhood. The number of his inflamed fans is legion; he moves in an atmosphere of fluttering feminine adulation and excitement, and is forgetful of his wife, Zillah, imagining her dull and incapable of appreciating such a Lothario as himself.

That lady resolves to teach him a lesson by giving him a chance to put his ideas into practice. She goes off for an all-night motor ride with a young man called Brian, and leaves Brian's fiancée Ann—one of Cary's most erotically-minded young followers—alone in her home with her husband.

Poor Cary is soon revealed as a complete fraud. He is quite incapable of making love to Ann in the way she expects. All he can do is to take down her more burning phrases on his typewriter, with a view to their incorporation in his next novel. He begins by being acutely uncomfortable in the presence of his charmer. This feeling is succeeded by complete panic; and when Zillah and Brian return from their nocturnal escapade in time for breakfast, the destroyer (on paper) of all the conventions is actually shocked, and suddenly starts behaving like an outraged husband.

It might have been quite a subtle little comedy; but as it is, it bustles along restlessly in the manner of farce. And since it keeps moving, and is consistently entertaining, we cannot find it in our hearts to quarrel with the authors for missing their opportunity to fashion something better out of their material.

Mr. Henry Hewitt, as Cary, was broadly funny throughout, and his energy never flagged. He also gave to the character that little foundation of reality which is needed in even the wildest farcical moments. Miss Margery Binner was both pretty and competent as Ann. Miss Zillah Bateman, as Cary's wife, very laudably gave the impression of enjoying her little joke in secret all the time; Mr. Jack Hobbs was unfailingly cheerful as Brian, and his explosions of mirth at Cary's discomfiture had frequent reverberations in the audience. Miss Ellen Pollock and Mr. Douglas L. Webster, as a French maid and a chauffeur, showed us the effects of the infiltration of Cary's propaganda below-stairs.

"NIPPY."

A Musical Comedy, in Two Acts, book by Arthur Wimperis, lyrics by Arthur Wimperis and Arthur Eyton, with music by Mr. Billy Mayerl, produced by Mr. Julian Wylie, for the first time, at the Empire Palace Theatre, Edinburgh, on Monday, September 15th, 1930.

Mr. Julian Wylie, who was responsible for those diverting pieces "Mr. Cinders" and "Here Comes the Bride," has produced in "Nippy" a comedy that bids fair to rival its predecessors.

The story concerns a cinema company manager, in search of a new star, finding a promising recruit in the person of a dainty young waitress, Nippy (Miss Binnie Hale) in a London restaurant. Nippy, in pursuit of her daily duties, has many admirers, but one, the favoured swain, enacted by Mr. Clifford Mollison, lays siege to her charms and there is a love scene in the restaurant, happily carried out by the two actors. Mr. Arthur Riscoe, the impresario, arrives and persuades Nippy to seek fresh victories in the art of the "movies." The second act shifts to a village at Epping Forest, and the following scenes are in the entrance hall of a cinema theatre and the stage of the picture house, where the play ends in the customary satisfactory manner.

Mr. Julian Wylie has been fortunate in securing a cast that would make any piece successful. Miss Binnie Hale's vivacity and humour are of the greatest service, and while she is on the stage, the acting goes with a dash. Mr. Clifford Mollison presents an admirable study as the lover of Nippy, and the actor gives, as usual, a lively stage picture of his part. Mr. Arthur Riscoe, as the cinema impresario, is exceedingly droll, and he calls forth the heartiest laughter by his amusing business. The cast further includes Miss Mabelle George, Miss Marjory Wyn, Miss Margaret Baird, Miss Betty Shale, Mr. Reginald Purdell, Mr. Edwin Styles, all of whom do good work, while Debroy Somers and his Band throw into the interpretation of several numbers much vigour and neatness. Mr. Mayerl's music possesses a tunefulness that added greatly to the pleasure of the crowded audience. The curtain fell to loud applause, and there were many recalls during the evening.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to

Lizzie Webb—Sept. 17.
Harry Burns—Sept. 18.
Fay Compton—Sept. 18.
Cora Gardigan—Sept. 18.
Eva Kelly—Sept. 18.
George Robey—Sept. 19.
J. Hengler—Sept. 19.
A. C. Astor—Sept. 19.
Harry J. Crane—Sept. 20.
Arthur Roberts—Sept. 21.
Clara Jecks—Sept. 22.
Lillah McCarthy—Sept. 22.
Arthur Croxton—Sept. 22.
Sylvia Morris—Sept. 23.

Owing to the success of the play, "Son of Jochebed," given by the children of the Caldecott Community School in July, three more performances are arranged for September 23, 25 and 27.

The Human Theatre

versus

The Machine

The following announcement from Sir Oswald Stoll is reproduced from the current issue of the "Sunday Referee":—

To National, London, and Provincial associations of artists, actors, and managers;

To National, London, and Provincial orchestral associations and musicians' unions;

To National and Local Associations of employees connected with the stage and with charity organisations;

To authors, playwrights, composers, song writers, lyric writers, theatrical agents, variety agents, designers, scenic artists, electric and mechanical engineers, decorators, costumiers, dressmakers, uniform makers, wig-makers, shoemakers, property makers, florists, etc.

The mechanisation of Entertainment is responsible for much unemployment. Whole orchestras, stage staffs, scene and costume-makers, and a growing number of artists, are being thrown out of employment because the cost of them is too severe a handicap for theatres in competition with mechanised theatres—which have no need to employ any human labour except a few front-of-the-house hands.

Is that not a reason why no Entertainment Tax should be payable for any weekday in respect of any theatre where the programmes do not include more than fifteen minutes of Screen Entertainment?

Unless the balance is adjusted in favour of the human element, as compared with the machine, the theatre as a flesh-and-blood institution will cease to exist in Great Britain.

The precedent for preferential treatment for performances by artists in person, instead of as photographs, exists in restaurants and cabarets.

Retention of the Entertainments Tax in the coffers of the human or personal theatre would make the financial difference that has become necessary.

When will the march on Whitehall begin?

I, for one, am willing to take part in it.

OSWALD STOLL.

"GIVE A DOG —"

AT THE EMBASSY.

A Play in Three Acts by Lennox Robinson, presented at the Embassy Theatre on Monday, September 15.

Mrs. Enright ..... Pauline Lacey
Mrs. Barrett ..... Edith Sharpe
Philip Barrett...André Van Gyseghem
Major Barrett ... Francis L. Sullivan
Muriel Clarke ..... Judy Menteath
Sidney Prade ..... John Boxer
James Clarke ..... Torin Thatcher
Dolores de Küypers ... Dorothy Robinson
Milly Wheaton ..... Joyce Bland
Doctor Pobjoy ..... Philip Thornley
Hayden ..... Walter Tennyson

Mr. Lennox Robinson's play was fully noticed in these columns on January 23, 1929, after the Repertory Players' production, when the part of Philip Barrett and Milly Wheaton were played by Mr. Henry Oscar and Miss Gillian Lind. The production at the Embassy Theatre was a trifle rough in texture and at the end one felt that the piece called for a more sympathetic treatment. Miss Joyce Bland gave a lovely and sensitive performance as the most unfortunate chorus girl who died in the arms of the young man who had befriended her, but she was a trifle too refined. One never felt that she had had to drift about the world. Mr. André Van Gyseghem acted fairly well as Philip, and there was some good hearty comedy from Mr. John Boxer as the lively friend. Miss Dorothy Robinson had vivacity as the other girl. The part of the mother, charmingly handled by Miss Edith Sharpe, was an inadequate opportunity for that excellent actress. Miss Judy Menteath had one good scene, and there was good support from Miss Pauline Lacey and Mr. Torin Thatcher.

"THE ERA," 90 YEARS AGO.

THEATRICALS IN THE UNITED STATES.

The winter theatrical campaign in America has now fairly commenced. Fanny Elssler opened at the Park Theatre in this city on the 12th of August, played eight nights at a salary of 600 dollars a night, and closed her engagement last Saturday night. During the eight nights of her performance she has drawn a total sum of 12,000 dollars—a thing unprecedented in the theatrical annals of this country, for the middle of August, with the thermometer at 92 of Farenheit, and people fainting in the theatre. Buckstone commenced his engagement on Monday, August 17th, at a salary of 100 dollars a night for himself and his pieces; he played six nights last first week, and four nights last week; besides which he took a benefit on Friday night, and closed his first engagement. The houses which he drew did not average over 250 dollars a night. He is now gone to Philadelphia, having been universally liked here. Power commenced his engagement here last night to a 500 dollar house, and was warmly applauded. The Woods succeed him; they are expected out in the Queen. So much for the leading theatre in America.

In Philadelphia, there is every prospect of a brisk theatrical campaign. Buckstone, Power, Mr. and Mrs. Wood and "the" Elssler will appear there during the season.

Of the rest of the leading dramatic corps now in this country, a few words will explain their position:—Forrest will play at Park and Chestnut; so probably will the Vandenhoffs—the latter have been doing agood business in New Brunswick, where they are now. Brown, Billy Williams of the "Vells," and Tom Flynn, will star it during the season at different theatres. Latham and Abbott are in Canada.

Reprinted from "The Era," September 20, 1840.

"The Era" can be obtained every Wednesday morning at any of Messrs. W. H. Smith & Son's Bookstalls.

RADIO DRAMA AND MUSIC.

National (261 and 1,554 Metres).

To-day (Wednesday) at 8.0 p.m.—The broadcast from the Queen's Hall Promenade Concert, conducted by Sir Henry Wood, will consist of works by Brahms. The following items will be included in the programme:—Variations on a Theme of Haydn; Concerto in D minor, No. 1, played by Myra Hess and Orchestra; Symphony No. 2 in D, etc.

A vaudeville programme will be broadcast at 7.45 p.m. on Thursday, including the following artists: Cicely Courtneidge, Leslie Henson, Stuart Ross and Joe Sargent; Paul Schramm and Diny Soetermeer, Gershom Parkington and his Orchestra; the programme will also include a sketch adapted by Denis Freeman from P. G. Wodehouse's story, "The Ordeal of Osbert Mulliner."

On Friday, 7.45 p.m.—Leonard Gowings (tenor) will give a song recital. Also on Friday, at 8.0 p.m. Works by Beethoven and Mozart will constitute the broadcast from the Queen's Hall. The programme will include Overture, King Stephen (Beethoven); Recit. and Aria, Dovo Sono (Mozart) sung by Irene Morden with Orchestra; Pianoforte Concerto, No. 2 in B flat (Beethoven) played by Lamond and Orchestra; Aria, Non piu andrai (Mozart) sung by Jean Kling with Orchestra; and Symphony No. 6 in F (Beethoven). On the same evening, at 9.20 p.m., a concert of Chamber Music will be given by Norah Grühn (soprano) and the Kutcher String Quartet. The programme will include Quartet in C, Op. 59 No. 3 (Beethoven); Fantasy Quartet (Hoist); and songs by Handel, Brahms and Mahler.

On Saturday, at 8.0 p.m.—The programme to be relayed from the Queen's Hall will include the following items: — Overture, Der Freischütz (Weber); Caro mio ben (Giordano) sung by Gladys Ripley with Orchestra; Symphonic Variations (Franck) played by Irene Scharrer (pianoforte) and Orchestra; and Aria "Tell Fair Irene" from "Atalanta" (Handel) sung by John Collinson (tenor) and Orchestra. The second vaudeville programme will also be on Saturday, at 7.30 p.m. Artists contributing will be Teddy Brown, Philipa Heron, Morton Downey, The Four Fayre Sisters, Stainless Stephen, Claude Hulbert and Enid Trevor, and Paul England and Pat Paterson; Jack Payne and his B.B.C. Dance Orchestra.

Midland Regional.

At 7.45 p.m. to-day (Wednesday), a light feature programme entitled "Here's a Health," arranged and produced by Charles Brewer, will be heard by Midland Regional listeners. Artists taking part will be: Colleen Clifford, Topliss Green, John Rorke, Donald Davies, the Midland Wireless Orchestra and the Midland Pianoforte Sextet, under the direction of Frank Cantell.

London Regional.

On Wednesday, at 9.20 p.m.—A National programme by the Radio-Belgique Symphony Orchestra, conducted by René Tellier, will be relayed from Brussels. The programme will consist of various arrangements of national airs, including Fantasy on popular Walloon Airs (Théo Ysaye); and Old Flemish Songs (Arthur de Greef).

On Thursday, at 8.0 p.m.—The following items will be included in the Queen's Hall Promenade Concert, which will consist of works by British Composers:—Serenade for baritone and small orchestra (Arthur Bliss) sung by Roy Henderson with Orchestra; Symphonic Poem, Falstaff (Elgar).

Value of Musical Competitions.

Musical competitions are in many regards valuable aids to our musical progress. One of the advantages of preparation for a competition is that it urges upon students the need of accuracy. The young pianists and violinists know that even the slightest departure from strictly accurate performance of the set music will assuredly place them below the more painstaking candidate certain to be there. Solo singers know that their rivals are studying the songs with microscopic eyes which allow nothing to elude them. And choral singers are similarly "up against" the inevitable accuracy of competing choirs. Besides which, all competitors alike know that the competition judges are keenly on the look-out for every lapse from strict accuracy. Hence the care taken by the wise candidates to sing or play their allotted music to its last detail of its requirements. And hence one aspect of the power of the musical competition to improve the musical capacity of their candidates.

LAWRENCE WRIGHT DANCE HITS

FOX-TROTS

ON THE SUNNY SIDE OF THE STREET
EXACTLY LIKE YOU
HAPPY DAYS ARE HERE AGAIN
LUCKY ME—LOVABLE YOU
SUNSHINE OF MARSEILLES
AMY
BENCH IN THE PARK
SONG OF THE DAWN
I LIKE TO DO THINGS FOR YOU
RO-RO-ROLLIN' ALONG
WHAT A SILLY PLACE TO KISS A GIRL
'TAIN'T NO SIN
MOANIN' FOR YOU
HANDSOME GIGOLO
HARLEM MADNESS
HAPPY FEET
SITTIN' ON A RAINBOW
THAT NIGHT IN VENICE
I DON'T WANNA GO HOME

VALSES

MEET ME IN MY DREAMS TO-NIGHT
PRINCESS ELIZABETH
MOLLY
ROMANCE
SILV'RY MOON
LAZY LOU'SIANA MOON
AIN'T IT GREAT TO BE HOME AGAIN?
WHEN I PASSED THE OLD CHURCH DOOR
HORATIO NICHOLLS' GIPSY MELODY

ONE-STEPS

WALLAHMALAKA LUCY
ALL IN FAVOUR
BUNKEY DOODLE-I-DOH
SAVOY MEDLEYS
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MEET ME IN MY DREAMS TO-NIGHT
ON THE SUNNY SIDE OF THE STREET

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EXACTLY LIKE YOU
RO—RO—ROLLIN' ALONG
SITTIN' ON A RAINBOW
HORATIO NICHOLLS' GIPSY MELODY
WHEN I PASSED THE OLD CHURCH DOOR
THAT NIGHT IN VENICE
I DON'T WANNA GO HOME

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NEXT WEEK'S CALLS.

MONDAY, SEPTEMBER 22, 1930.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR OCT. 13, 1930, NOW DUE.

ADAMS' AGENCY DIRECTION.

GRANTHAM THEATRE ROYAL.—"The Ghost Train."
HULL ALEXANDER THEATRE.—"Veterans of Variety."
YORK EMPIRE THEATRE.—Lily Morris and Variety Combination.

BERNSTEIN THEATRES, LTD.

EAST HAM KINEMA (reh. 10.30).—Mon., Jaap Van Laren and Wilhelmina and Company as booked. Thu., Company as booked.
WEST HAM KINEMA (reh. 10.30).—Mon., Company as booked. Thu., Jaap Van Laren and Wilhelmina and Company as booked.

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Fred D. Neilson presents "Unemployed" Revue.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Talkies.
BURY HIPPODROME.—Talkies.
ECCLES CROWN THEATRE.—W. D. Productions present "This is Variety."
LIVERPOOL PAVILION THEATRE.—Nixon Grey, Three Pirates, Terry Wilson, Grant and Cute, Fields and Bass, Tambo and Tambo, Tarzan and Lady, Variety.
MANCHESTER HULME HIPPODROME.—John D. Robertson presents "The Dug-Out Melody" Revue.
MANCHESTER JUNCTION THEATRE.—Talkies.
MANCHESTER METROPOLE THEATRE.—Samson, Great Como, Lilian Rutt and Billy, Scotch Kelly, Four Paulettes, Mr. and Mrs. Toby, Billy French.
MANCHESTER KING'S THEATRE.—Ernie Lotinga presents "The Police Force" Revue.
MANCHESTER OSBORNE THEATRE.—Harry Gilpin presents "Moonbeams of 1930" Revue.
MANCHESTER EMPRESS THEATRE.—Talkies.
MANCHESTER QUEEN'S PARK HIPPODROME.—Talkies.
MORECAMBE WINTER GARDENS.—Pictures.
PRESTON ROYAL HIPPODROME.—William De Lacy presents "Find the Baby" Revue.
PRESTON KING'S PALACE THEATRE.—Talkies.
SALFORD ROYAL HIPPODROME.—Arthur White presents "Pontoon Ltd." Revue.

C. & R. THEATRES, LIMITED.

ISLINGTON CARLTON (reh. 11 Mon.).—Dalton Sisters, Charlie Robbins, Geddes Brothers.

COLLINS AND GLADWIN TOUR.

DEVONPORT ALHAMBRA.—Talkies.
NORWICH THEATRE ROYAL.—"Darling, I Love You."
SWINDON EMPIRE THEATRE.—"Happy Days."
WINDSOR THEATRE ROYAL.—Arthur Gibbons' Co.

FRED COLLINS' VARIETY AGENCY LTD. DIRECTION.

ABERDEEN TIVOLI THEATRE (reh. 1).—Kimberley and Page, Horace Hunter and Lay Hammersley, The Zanfrellas, Joan Vallis, Billy Riley, Artemus, Doroswami.
EDINBURGH THEATRE ROYAL (reh. 12).—Ando Family, Maggie Maclean, Bond Rowell, Hal Bryan, Tom Davies Trio, "Aussie," M'Lita Dolores and Billy Holland, Dorray Sisters and Hilda.
GLASGOW METROPOLE.—Company as booked.
GLASGOW OXFORD. — Company as booked.
LIVERPOOL SHAKESPEARE (reh. 12).—Hengleur's Circus, Reymos, Scott and Whaley, Holson and Bert, Jim Jessiman and Co., Lily Long, Nannie Gilbert and Zena Bell, St. Georges, Four Saxon Girls, Peter Fannan.

GAUMONT-BRITISH PICTURE CORPORATION, LTD.

BRADFORD NEW VICTORIA (reh. 10.30).—Week, "Follies of 1930."
CANTERBURY MUSIC HALL (reh. 10.30).—Mon., Astill and Fontaine, Mark Lane, Thu., Percy Pryde, Four Julians.
CLAPTON RINK (reh. 10.30).—Mon., Barlow and Griffiths, Kingsley and Ford. Thu., Fred Masters, Braddy Shaw and Nella.
EAST HAM PREMIER (reh. 11).—Mon., Ross and Radford, Vernon and Ford. Thu., Herman and Constance, Norman Clare.
KENNINGTON THEATRE (reh. 11.30).—Mon., Eccentricity Boys, Ernest and Len, Betty Webb.
LUTON PALACE (reh. 11).—Week, St Morits Skaters, Leslie and L'Estrange.
MILE END EMPIRE (reh. 11.30).—Mon., Jayson and Jay, Moore and Martin. Thu., Three Royces, Fred Brand.
NEW CROSS KINEMA (reh. 11).—Week, Michael Ivan and Partner, Austel and Arthur.
PECKHAM TOWER (reh. 10.30).—Week, Three Van Cleefs, Welsh Miners.
PUTNEY HIPPODROME (reh. 11.30).—Mon., Three Royces, Walter Sisters, Fred Brand. Thu., Nat and Joy Jackley, Dekker and Pan, Eccentricity Boys.
SHEPHERDS BUSH PAVILION (reh. 11).—Week, The Blue Slavonic Company.
STAMFORD HILL SUPER (reh. 11.30).—Mon., Hobart and Hobbs, Nat and Joy Jackley and Company as booked. Thu., Jayson and Jay, Maxwell Carew, Moore and Martin.
STRATFORD BROADWAY (reh. 11).—Week, Leo Sax Trio, Les Eldons.
TOTTENHAM PALACE (reh. 11).—Mon., Herman and Constance, Norman Clare. Thu., Ross and Radford, Vernon and Ford.

GENERAL THEATRE CORPORATION, LTD.

BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—The Digatanos, Burns and Allen, Geo. Dormonds, Miller and Wilson, Archie Glen, Betty Warren, Wyn and Ivy, Stella and Partner, Will Somers.
BOSCOMBE HIPPODROME (reh. 1.30) (Flat Pitch).—"Ernie's End."
BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—Wee Georgie Wood, Billy Bennett, Medley and Duprey, Cortini, Bentell and Gould, Little Viola and Roses, Russell Carr, The Buckleys.
HOLBORN EMPIRE (reh. 11) (Flat Pitch).—Layton and Johnstone, Jack Barty, Gladdy Sewell, Leslie Strange, Byron and Byron, The Kellaway, Belle Avalon, Bobbie Dean.
LEEDS HIPPODROME (reh. 12) (Flat Pitch).—Syd Seymour with his Band and Road Show.
LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—"Making Whoopee."
LONDON PALLADIUM (reh. 11) (Flat Pitch).—Maidie and Ray, Lamberti, Robbins Trio, Block and Sully, Dudley and His Midget Gladiators, Bennett and Williams, D'Armandi and Lavelle and Company as booked.
NEWCASTLE HIPPODROME (reh. 11) (Flat Pitch).—De Groot, Randolph Sutton, Payne and Hilliard, Four Carlos, Skeets Martin, Silver Singers, Levanda, Ara and Zetta.
PENGE EMPIRE (reh. 12) (Flat Pitch).—"Fine Feathers."
PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—"Alive and Kicking."
SOUTHAMPTON HIPPODROME (reh. 12.30) (Flat Pitch).—Tommy Handley's Wireless Revue "Hello Folks."
SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—"The Town Show."
WOLVERHAMPTON HIPPODROME (reh. 12) (Flat Pitch).—Houston Sisters and full Variety Company.

KINGSHOT SYNDICATE, LTD.

ALDERSHOT HIPPODROME.—L. Gibson's Revue "The Novelty Box."
KINGSTON EMPIRE.—G. and F. Productions Revue "Tune In."

LAWRENCE WRIGHT DIRECTION.

BLACKPOOL.
BANK HEY PAVILION.—Yvette Barton, Lila Dale, Adelaide Swales, Brenda White, Billie White, Billie Melroyd, Marie Shaw, Jose Bell, Mabie McLaren.
CENTRAL BEACH PAVILION.—Reg Ewen, E. Atha, Stanley Weightman, Harold Harris, Norman Warwick, Denham Charles, Leslie Atkins, W. L. Somerset, Mabel Allison.
CHINATOWN KIOSK.—Margaret Duke, Winnie Berwick, Jessie Grady.
NORTH PIER KIOSK.—Edna Blacow.
NORTH PIER.—"On with the Show." Cast includes Hal Swain and his Band, Fred Walmsley, Vine and Russell, Maestro Singers, Myrtle Stewart, Maudie Francis, Tom Devine, Trocadero Tiller Girls, Terry's Juveniles.
NORTH PIER.—"Sparklets" Concert Party. Cast includes Charles Hill, Earle Holt, Dora Hulme, Gladys Steele, Alice Ray, Sydney May.
PALACE BALLROOM.—Lawrence Wright's Kiddies' Kabaret.
PROMENADE PAVILION.—Jack Beresford, Jack Charman, Stewart Mills, James Sandham, Stan Statham, Bob McLaren, London Garbutt, May Johns, Jimmy Lord.
ROCKLANDS PAVILION.—Tom Carlisle, Thomas Royston, Harold Ridge, Bert Ewin, George Mee, Leslie Whyte, Freda Lee, Jim Carlisle, Charlotte Seed.
UNCLE TOM'S CABIN.—Frank Clark, Tom Yates, Tom Brown, Arthur Tempus, Jack Abbs.

SCARBOROUGH.
PAVILION.—Reuby Sunshine, Walter Lynton, Harold Evans, Jimmy Calvert, Reg. Mitchell, Tom Wainwright, Ethel Croft, Arthur J. Willey, Walter Swift.

YARMOUTH.
PARADIUM. — Bryan O'Sullivan, Billy Valroy, Horace Winslie, Jack Horton, Horace E Ellis, Mattie Horton.

LONDON SYNDICATE HALLS.

(*See page 13.*)

THE MACNAGHTON VAUDEVILLE CIRCUIT.

BLACKBURN.—T.M. Productions present "Show Life."
BRADFORD.—A.B. Prod. present "Step Inside."
CARLISLE.—Will Murray presents "Casey's Court."
HALIFAX.—Chester and Lees Marionette, 2 Eddies, Roelgin's Cockatoos, Chas. Jones and Victor Thomas, Vera Rudd and Partner, Alice Melville, Buster and Avoloes, Tommy Trinder, Bert Hughes and Co.
HUDDERSFIELD.—Sam Rayne, Lillian Burgiss, Rigby and Royle, 6 Alexanders, Schofield and Barclay, The Hurdles, Gintaro, Clown Decars.
SOUTHAMPTON.—Ella Retford, Toms and McSweeney, Mary and Jane, Les Storks, Henry Hearty, Chas. Ancaster, 4 Brownie Boys.
WARRINGTON.—Harry Anthony presents "Playthings."
(Rehearsals at all halls at 12 o'clock.)

MOSS' EMPIRES, LTD.

ABERDEEN H.M. (reh. 12) (Low Pitch).—"White Cargo."
BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—George Robey, Betty and Buddy, George Lacy, Edward Victor, Johnson Clark, Blondie Hartley, Ada and Eddie Daros.
BIRMINGHAM THEATRE ROYAL (reh. 11) (Low Pitch).—"It's a Boy." Cast includes Leslie Henson, Connie Ediss, Austin Melford, Sydney Howard.
BLACKPOOL GRAND THEATRE (reh. 11).—"Knave and Queen."
BLACKPOOL OPERA HOUSE (reh. 11).—Lee Ephraim presents "Rip Rita." Cast includes Howett Worster, Freddie Forbes and Daisy Elliston.
BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—Horace Goldin, The Juggling Demons, Reso and Reto, Cliff Barrett, Raimonda Ballet, A. J. Powers, Claude Dampier.
CARDIFF EMPIRE (reh. 1) (Low Pitch).—Lionel Powell presents Pavlova, Pierre Vladimiroff and Corps de Ballet.
EDINBURGH EMPIRE (reh. 11) (Low Pitch).—Moss' Empires, Ltd., present a Julian Wylie Production, "Nippy." Cast includes Binnie Hale, Arthur Riscoe, Debroy Somers and his Band, Clifford Mollison. (Second week).
FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—"The House that Jack Built." Cast includes George Doonan and Revnell and West.
GATESHEAD EMPIRE (reh. 1).—"Her Love Against the World."
GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—Harry Lauder and Variety Company as booked.
GLASGOW EMPIRE.—Theatre closed for Rebuilding.
HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—Jack Hylton and His Band and Variety Company as booked.
HULL PALACE (reh. 1) (Low Pitch).—"Tout Paris." Cast includes Frank O'Brian and Angele Guilberte.
LEEDS EMPIRE (reh. 1) (Low Pitch).—"Paris and Piccadilly." Cast includes Fred Miller and Jack Stanford.
LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—Macdonald and Young present "The Maid of the Mountains." Cast includes Annie Croft.
LIVERPOOL EMPIRE (reh. 11) (Low Pitch).—"Journey's End."
LONDON HIPPODROME (reh. 11).—Herbert Clayton and Jack Waller, in association with Moss' Empires, Ltd., present "Sons o' Guns." Cast includes Bobby Howes, Robert Hale and Mireille Perrey.
MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—Herbert Clayton and Jack Waller present "Silver Wings." Cast includes Harry Welchman. (Second week).
NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—Alfred Butt, in conjunction with Lee Ephraim, present "The Desert Song." (Second week).
NEW CROSS EMPIRE (reh. 1) (Low Pitch).—Macdonald and Young present "Love Lies."
NEWPORT EMPIRE (reh. 12) (Low Pitch).—"Painting the Town Red." Cast includes Bunny Doyle.
NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—George Clarke and Company, 16 Drury Lane Babes, the Seven Royal Hindustans, Cyril Shields, the Three Virginians, Haig and Escoe, Harry Herbert.
NOTTINGHAM THEATRE ROYAL (reh. 12) (Low Pitch).—"The Co-optimists."
PORTSMOUTH THEATRE ROYAL (reh. 11).—The Denville Company.
SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—The Folies Bergere Revue, "De La Folie Pure." Cast includes Shaun Glenville and Marika Rokk.
SOUTHAMPTON EMPIRE (reh. 1) (Low Pitch).—Paul Robeson, with West-End London Company.
SOUTHSEA KING'S THEATRE (reh. 1.30).—"Black Dawn."
SOUTH SHIELDS EMPIRE (reh. 1).—"What Price the Navy?"
SOUTH SHIELDS THEATRE ROYAL (reh. 1).—"The Joan Danvers."
STRATFORD EMPIRE (reh. 1) (Low Pitch).—Francis Laidler presents "The Reply to the Talkies."
SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—Alfredo and his Band, etc.
SUNDERLAND THEATRE ROYAL (reh. 11).—"Paddy the Next Best Thing."
SWANSEA EMPIRE (reh. 2) (Low Pitch).—Francis Laidler presents "Funny Boy." Cast includes Reg. Bolton.
VICTORIA PALACE (reh. 11.30).—Jack Taylor presents "The Victoria Vanities."
WEST HARTLEPOOL EMPIRE (reh. 11).—"Making Good."

R. E. CINEMAS, LTD.

UPTON PARK CARLTON (reh. 11 Mon.).—Davies and Roberts, Sandrisi and Copelli.

STOLL TOUR.

(*See page 13.*)

SUMMERS BROWN CIRCUIT.

CAMBERWELL PALACE (reh. 12).—Jose Brook's "Wide Awake."
CLAPHAM GRAND (reh. 12).—John D. Robertson's "The Laugh Parade."
CROYDON EMPIRE (reh. 12).—Chas. Austin and Co. in "Parker's Greyhound" and Company as booked.
HAMMERSMITH PALACE (reh. 12).—W. S. R. Productions' "Painted Dolls."
ILFORD HIPPODROME (reh. 12).—Lionel Bute Ltd. presents Lew Lake in "Suspense."
ISLINGTON EMPIRE (reh. 12).—Chefalo and Company as booked.
KILBURN EMPIRE (reh. 12).—Archie Pitt's "The Shows the Thing."

THEATRE SECURITIES LTD.

Managing Director: Mr. Harry Goodson.
BRISTOL EMPIRE (reh. 1).—"Une Nuit Excitante."
CAMDEN TOWN "BEDFORD" (reh. 12).—"Speed and Sparkle."
DOVER KING'S THEATRE (reh. 12).—"Mr. Jolly Boy."

MISCELLANEOUS.

ASTON HIPPODROME (reh. 12).—"Full of Life."
AYR GAIETY (reh. 1) (Flat Pitch).—"French Leave."
AYR PAVILION.—Ben Popplewell and Sons' "Ayr Entertainers." Cast includes Pete Martin, Charlie Holbein, Gladys De Marr, Walker Kinniburgh, Maia Barrie, Ina Harris, Grace Clarke Colin Murray, Eric Percival.
BARROW-IN-FURNESS TIVOLI (reh. 11).—"The Singing Clown" with Tom Moss.
BLACKPOOL PALACE VARIETY.—"The Douglas Show," with Billy Danvers, Jenny Howard, Keystones (J. Wylie Production).
BLACKPOOL OPERA HOUSE.—"Ric Rita."
BLACKPOOL GRAND THEATRE.—"Knave and Queen," with Mary Ellis and Basil Sydney.
BOURNEMOUTH PAVILION (reh. Mon 1).—"The Passing of the Third Floor Back," Frank Forbes-Robertson and Sydney Thornton.
COVENTRY HIPPODROME (reh. 12).—Lieut. John Fletcher's "Rhythm," and variety company as booked.
EXETER HIPPODROME.—Billy Merson and full Company.
HEREFORD KEMBLE THEATRE.—"Third Time Lucky" (three nights), "Manx Mascots" (three nights).
KEIGHLEY HIPPODROME (reh. 11.30) (Low Pitch).—"The Singing Clown," featuring Joe Moss, the Lancashire comedian.
NORTHAMPTON NEW (reh. 12).—"Sensations of 1931."
NORTHAMPTON OPERA HOUSE (reh. 11).—The Northampton Repertory Players in "The Last of Mrs Cheyney."
PLYMOUTH PALACE.—Percy Hutchison in "The Luck of the Navy."
POPLAR QUEEN'S (reh. 4).—"Permanent Waves."
READING PALACE THEATRE.—"Laughs" Revue.
SHEFFIELD HIPPODROME (reh. 12).—"Irish Smiles."
SHOREDITCH LONDON.—St. Hilda's Band, Violet Trevenyon, Ellis Drake and Jack Fraser, Bruce Macloud, Four Sydney Steppers, Emerson and Taylor, Betty and Bobby Dean, Jenkin Bros., The Two Mahers.
STOKE NEWINGTON ALEXANDRA THEATRE (reh. 12).—"The Calendar."
WALHAM GREEN GRANVILLE (reh. 12) (Flat pitch).—"There's No Argument."
WIGAN HIPPODROME (Monday matinee).—Terry Wilson, Dom Volante and Assistants, Loch and Lomond and Girl, Cycling Brocks, Massona and Ronald, Schofield and Barclay, Holson and Bert.

"THE SHOW'S THE THING."

AT THE ALEXANDRA, STOKE NEWINGTON.

One of Archie Pitt's best productions, "The Show's the Thing," is bringing good business to this house this week. The show is a West End entertainment, and the locals enjoyed every minute of it. Doris Hare is the leading lady, and in the various sketches and character numbers she displays a histrionic strength and versatility which enables her to obtain the most out of her work. Chris. Wortman is a youthful enthusiast whose work gets across the footlights in a hundred per cent. manner, and obtains big applause. Terri Storri is a beautiful dancing lady who is attractive and enjoyable, especially in her duet with Eric Stuart. Good character work comes from Stanley Brereton and Dorothy Ciro, and the cast also includes Malcolm Rignold, Binks Bird, Vere Kenneth, Martin Shields, Cyril Denny, Betty Robinson, Priscilla Blythe, Bunty Kay and an efficient chorus. "Gulliver's Travels" and "Local Colour" are two splendid episodes out of a host of attractive offerings of comedy, music, drama and dancing. Cliff Clifton is the stage manager, and H. C. Tatten Hall the company manager.

Victor Andre for Germany.

Victor Andre, the unusual dancer, who is at the Carlton, Islington, this week, will go to the Alkazar, Hamburg, again for the month of October.

BRITISH and BEST

WINTER 1930-31

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VARIETY IN THE CINEMA.

By VIATOR.

Streatham Asteria.

Mr. Clay Keyes, described as "The Ace of Clubs," opened his show here last week with the song, "Sitting on a Rainbow," and juggles very cleverly with three clubs, the while he step-dances and sings. His dexterity in spinning clubs and yarns at the same time is remarkable. The other turn was Edgar Fairchild and Robert Lindholm, those two master pianists from the Savoy Hotel, who, seated at two grand pianos proved themselves perfect masters of the keyboard. Their repertoire included classical selections as well as popular melodies, and I thought that their treatment of "The Stein Song" and "Happy Days" was particularly clever. Business here remains good.

Royalty, West Kensington.

That real good variety is popular here was proved by the success of Byron and Byron all last week, where they had wonderful receptions. Mr. Byron is, of course, a great comedy merchant—his sense of characterisation is unique, and his fair lady partner rivals Mr. Billy Caryll as a "drunk." She is surely easily the best lady "tipsy" study in the business. They put over a great act, and it was a real joy to hear this excellent turn, representing as it does, real vaudeville, so heartily appreciated. On Friday evening they put on some extra turns, and that of "The Especial" will surely be seen in one of our leading West End Halls very soon. It is an amazing acrobatic act, and includes feats outstanding in this class. Christine le Ray and Partner, with some clever singing at the piano and some good patter and cross-talk, were another fine turn. They close both playing pianos. They, too, had a big reception, and so did the Blooms in a capital dancing act. They are terpsichorean artists of merit.

Brixton Astoria.

The unusual length of the film, "Atlantic," showing here last week, was responsible for the added variety attractions that are featured, and well over an hour was devoted entirely to vaudeville specialities. Popular Fred Kitchen and his instrumentalists were again installed on the stage, in another of Mr. Chas. Philcy's stage-settings which are so cleverly devised and always a treat to behold. It is to Fred himself that the first hand-clap is awarded for his rendering of the famous "Blue Heaven" number from the "Desert Song." Stanelli and Edgar, on two baby grands, proceed to rattle away melodies one after the other, Stanelli, after the style of Norman Long, pausing to perpetrate his jokes in quite the "at the piano" style. As fiddle fanatics, however, they excel, and although I knew that others were to follow I should have liked more items on their violins. The art of male impersonation is one that has had many devotees, but in this line of entertainment Hetty King still excels. Sprightly and immaculate and with a masculine poise that she has made perfect, her every action stamps her the true artist. Her voice, too, has lost none of its flexibility, and for alertness she surely has all rivals well beaten. The sailor number with which she concludes is true to life, even to the swinging gait of a rollicking lad ashore. A welcome appearance was made by the O'Gorman Bros., who kept a well-packed house in paroxysms of laughter. Their new act, in which one is the echo heard "off," is a real scream, and his interruptions and interrogations to a recitation contained some most original and witty material. The thunderous applause that greeted these comedians proves that they also could never have outstayed their welcome. I must record, too, that in this vast theatre every word could be plainly heard even in the farthest parts. Dancing always being an especial feature is delightfully accomplished this week by the Astoria Corps De Ballet, presented by Alexander Oumansky from The Roxy Theatre, New York, sixteen girls combining cleverly in ballet dancing. Spanish Toreador dance, and in a black and white study line dance, in perfect rhythm, while the grouping, particularly in the finale, made a wonderful picture.

The Kennington.

Variety is as popular as ever here. Last week three excellent turns were on the bill. Keith and Joan Dingley, a clever male and female duo, scored heavily with some smart dancing and equally smart patter. Mr. Maxwell Carew's character studies were extremely popular, and there was a delightful act put over by two boys, Jayson and Jay, whose piano-playing and harmonising roused the audience to rare enthusiasm. This week, Chas. Robbins, Peter Fannan and Carol and Keen, are Mr. J. Houlihan's vaudeville attractions.

Shepherd's Bush Pavilion.

At Shepherd's Bush Pavilion I was agreeably surprised to meet an old friend in Jack Hart, who now manages this very fine house for the G.B. P.C.T. circuit. Jack Hart, who will be remembered by a host of friends as manager of the Holborn Empire for many years, and subsequently at the Winter Garden and other well-known West End houses, forsook the variety world a year or so ago for the cinema sphere. He was manager of the Grange Cinema, Kilburn, which he left on the opening of the Regent, Stamford Hill, where he remained for some time. He relinquished that managerial office in order to accompany his wife (Miss Jennie Hartley) on her tour in South Africa. It will be recalled that a rumour arose that he had died out in South Africa. Happily, like the report about another eminent person, the rumour was "greatly exaggerated." On returning to this country, Mr. Hart was in charge of the Maida Vale Picture Theatre, and now is at Shepherd's Bush. There is no doubt that his advent at the West London house will see that variety will be a prominent feature of the progammes. He has already put on one or two shows, and they bore every evidence of the master mind.

Stamford Hill Cinema.

This hall has never altered its policy of real variety for, besides the usual three acts, changed mid-weekly, there have been extra "turns" on Wednesdays and Fridays. This Monday's star performance was undoubtedly given by Fred Culpitt, the magical humorist, and his graceful partner, Miss Jan Glenrose, whose unexpected conjuring effects formed an especial tit-bit. Haig and Escoe, in their "pick-me-ups," and Virginia Davis, a girl with a voice, were well received.

Items.

At the Astoria circuit of theatres this week the programmes of talking pictures and variety are much above the average and good evidence that the management are leaving nothing undone to secure the absolute best for their thousands of patrons.

At the Brixton Astoria, the talking pictures are "Chasing Rainbows," with Charles King, Bessie Love, and Marie Dressler, and "Wedding Rings," with H. B. Warner and Lois Wilson. The vaudeville at Brixton includes Rebla, and supporting company, the world-famous comedy jugglers, and Ivan Bankoff and Beth Cannon, burlesque dancers.

At Old Kent-road Astoria the talking pictures are "The Virginian," with Gary Cooper, Richard Arlen and Mary Brian, and "Wedding Rings," with H. B. Warner and Lois Wilson. The stage at the Old Kent-road Astoria will be occupied by Syd. Seymour and His Mad-Hatters' Band, including Chick Wills and Anita Lowe, and Georges Durante, assisted by Nancy Massey, in a sensational wire act.

At the Streatham Astoria, the talking pictures are "The Virginian," with Gary Cooper, Richard Arlen and Mary Brian, and "Wide Open," with Edward Everett Horton and Patsy Ruth Miller. The vaudeville includes Gerardo and Adair and company, in their great acro-dancing performance, and a special Astoria stage production entitled "Happy Holland," in which the artists include the Eight Victoria Girls, the Twelve Astoria Girls, and Phyllis Bourke.

At the Stoll Picture Theatre in Kingsway, this week, there is an organ novelty interlude by Mr. Herbert Griffiths, F.R.C.O., A.R.C.M., which is described as startling, original and novel.

"HULLO! MASKELYNE."

A MUSICAL PHANTASY.

Maskelyne's new programme at St. George's Hall is in the form of a revue entitled "Hullo! Maskelyne" and subtitled "a magical phantasy in several swindles," written, invented and produced by Oswald Williams. This is one of the shows which Jasper Maskelyne will take out lock, stock and barrel on his South African tour when he goes in October. It opens, after an overture by Ferdinand Rees and his band, with Jasper Maskelyne and Finlay Dunn showing each other a few tricks. Glyn Grafton then takes the musical director's chair. Our old friend, Ben Said, appears as Arthur Hartopp in some magic of the East, followed by a gag between Jasper Maskelyne and Finlay Dunn, entitled "'Tisn't." Finlay then causes laughter with his piano act, including his famous "Soldier and Sailor" recitation. Jasper's transposition trick follows and then comes a clever skit, "In the Queue," by the whole company. Jasper's mouse-trap invention is a funny interlude, then Ben Said "funjures" in his usual successful manner. Jasper then conjures effects to Finlay's recitation, followed by some more tricks from Ben Said, and the Grocer shop trick by Jasper.

Glyn Grafton opens the second half with his violin and a sketch, "My Dear Watson," with some more magic burlesque is of decided interest. Finlay Dunn does a little more piano work and the whole concludes with Jasper Maskelyne, Mary Maskelyne, Cecil Home-Douglas and the full company in a melange of modern magic introducing "A Weighty Matter," "Ringing the God," "Homing Bells," "Quick Lunch," "Eggsactly," "My Lady's Dress," "A Card Stunt," "The Silken Bullet," "The Ark," "Inertia," "Aerial Angling," "Anti-gravity Globe," "A Quiet Trick," "The Linking Rings," "The Jewel," "Many Happy Returns" and "The Dizzy Limit."

FORTHCOMING EVENTS.

TO-DAY.—"Follow a Star," Winter Garden; "Monsieur Bretonneau," Arts.

SEPT. 18th.—"Sexton Blake." Prince Edward; Victoria Vanities, Victoria Palace.

SEPT. 20th.—Aldwych re-opens ("A Night Like This").

SEPT. 22nd.—"The Honeymoon," Everyman; "Topaze," King's, Glasgow; "It's a Boy," Birmingham.

SEPT. 23rd.—"The Barretts of Wimpole Street," Queen's.

SEPT. 24th.—"Private Lives," Phoenix.

SEPT. 28th.—"Queen Bee" (Repertory Players), Savoy; Triple Bill (Cosmopolitan Theatre), Arts.

SEPT. 29th.—"Home and Beauty," Embassy; "Leave It To Psmith," Shaftesbury; Manchester Shakespeare Festival (3 weeks' season), Opera House, Manchester; Opening of Whitehall Theatre with "The Way to Treat a Woman," transferred from Duke of York's; Re-opening of Maddermarket Theatre ("Hamlet"); "Tommy Tucker," Blackpool.

SEPT. 30th.—"The Bread Winner," Vaudeville.

OCT. 1st.—"Knave and Quean," Ambassadors; "The Passing of the Essenes," Arts.

OCT. 5th.—Green-Room Rag (first of season); R.A.D.A. Players ("Three's Company"), R.A.D.A. Theatre, Malet-street.

OCT. 6th.—"None So Blind," Grand, Blackpool.

OCT. 13th.—"Rich Man, Poor Man," Embassy.

OCT. 19th.—Green Room Club's Annual Dinner and Dance.

OCT. 26th.—"Three Flats," Incorporated Stage Society.

New Play for the Ambassadors.

On Oct. 1st a new play, "Knave and Quean," by Edwin Justus Mayer, will be presented at the Ambassadors. "Knave and Quean" is a picaresque costume drama of the period of 1725. The stage pictures are said to be in the manner of Hogarth.

The leads will be played by Mary Ellis and Basil Sydney.

NEW FILMS.

"CANARIES SOMETIMES SING."

The wittiest talkie to date was shown at the Prince Edward Theatre on Wednesday evening when the British and Dominion's Film Corporation production of Lonsdale's "Canaries Sometimes Sing" made its appearance on the no longer silent screen. Mr. Lonsdale must surely be a joy for ever to the Talkie Kings. Any "talkie" comedy with Lonsdale dialogue would be almost bound to be successful. The days of "came the dawn" and "night fell, but nobody was hurt" are now only painful memories!

Apart from the ending the film follows the play—which is far the best. Geoffrey Lymes, the caged playwright and the "earthy" Elma, however, go away together not forgetting Percy the canary, who cannot sing—even if he can live—by bird seed alone! It is most fortunate that Yvonne Arnaud, who played Elma Melton on the stage, and Athole Stewart, who was the original Ernest—"Eton and Oxford y' know," and the superior lord and master of the hapless Elma—should again be in these rôles on the screen. The other two characters leave nothing to be desired. Cathleen Nesbitt is very good as Anne, the complete poseuse—and Geoffrey's "hall and chain." Tom Walls as Geoffrey is as good as we have ever seen or heard him—than which there is no higher praise, and is also responsible for the direction of the film.

"HELL'S ISLAND."

At the Capitol.

This is another attempt to exploit on familiar lines the Ralph Graves—Jack Holt combination, and the producers seem to have been hampered by memories of previous successes. No attempt is made to develop a story on original lines; the plot consisting merely of a collection of well-worn formulæ. Once more Holt and Graves are the two friends who never address a civil word to each other, and who come to blows over the same girl. The film introduces us first to the Foreign Legion in North Africa, and then we are switched, by a very obvious dramatic device to that other stand-by of American producers, a French penal settlement in the tropics. A great deal of it is unutterable nonsense, but there are some brilliantly-photographed desert scenes, and the playing of the two male principals is always excellent. Dorothy Sebastian as "the lady in the case," acts well too.

BRITISH MOVIETONE.

At the Avenue Pavilion.

D'Annunzio listening in his strange mountain retreat to chamber music, Elinor Glyn expounding her theories on "It," discreet glimpses of the rioting in Bombay, Polo at Meadowbrook, cricket at Folkestone, tennis at Forest Hills, Parisians bathing in the Seine, a band-playing Marathon at Margate, Japanese chorus girls dancing in the American fashion, and dizzy military manœuvres in the Alps were items in last week's Movietone programme, which was packed with interest and thrills, and occasionally had welcome moments of unconscious humour, Mrs. Glyn bringing down the house with her remark, delivered apparently in all seriousness, that "dogs lack 'It.'" There was some excellent fooling and acting by spontaneous amateur comedians in the Seine bathing scene, which for laughter and jollity beat any Mack Sennett comedy.

"THE LOVE WALTZ."

The Regal's programme this week is the Viennese musical comedy, "The Love Waltz," produced by the U.F.A. Company of Berlin. In this film there is a combination of clever production, extremely tuneful music and clever acting. It is reminiscent of previous Viennese musical comedy and strikes a note of distinctive appeal, the light touches and catchy songs offering welcome attraction. Erich Pommer in this picture has worked on an entirely different line and given us a most complete picture of the old gay Viennese days. The young hero is played by John Batten, whose performance establishes him with youthful parts. Opposite is Lillian Harvey, who gives a vivacious performance, while the character work of George Alexander as the Archduke is a treat. The story concerns Bobby Fould, son of a rich car manufacturer, who is taken on as factotum to the Archduke. They go to Hamburg, where Peter is expected to marry Princess Eva. In the official visit, Bobby is forced to impersonate Peter and falls in love with Eva. Then Peter decides he wants her himself. After complications, Bobby wins her love and secures her mother's consent with Peter's help. The camera work in the big scenes is splendid and the talking, though laborious in parts, very interesting.

"LADIES MUST PLAY."

This is a lavishly produced sophisticated society drama introducing some good acting by Dorothy Sebastian and Neil Hamilton amongst others. Tony Gregg, popular in Newport society, with a bond office in New York, is on the verge of bankruptcy. Norma Blake, his secretary, worked day and night to straighten his accounts. Tony wants to pay for her holiday. She wants to go to Newport to find a rich man to marry. Tony agrees to introduce her to his rich friends as his cousin but to charge her ten per cent. on what she gets. Eventually she returns and marries Tony—a pleasant dénouement which is obvious. Lovely lighting effects in the photography are noteworthy, good scenery and fine talking.

"SWEETHEARTS ON PARADE."

A delightful comedy romance with Alice White, Marie Prevost, Lloyd Hughes, Kenneth Thomson. When Helen, a country girl, comes to San Francisco, she meets Nita, a shrewd city girl. They meet Hank, a sailor, and Bill, a marine on leave, who fall in love with the girls after a couple of fights. On the last night of their leave, Hank and Bill take the girls to a dance hall where Hendricks, a millionaire introduces himself to them while the boys are away. There is another fight and the boys are turned out. Then they go to sea. Hendricks is attentive to Helen and is invited to dinner at the girls' apartment. Bill returns there is a choice between the two. She goes away with Hendricks to his yacht. He proposes to her but Nita discovers he is married and fetches the boys, who have another fight.

This is an exciting film, as there is a free fight going on most of the time. There are some pretty dance scenes and splendid acting by the principals. Pretty ship scenes and good photography.

FILM NOTES.

"CASTE" AS "TALKIE."

That T. W. Robertson's famous play, "Caste," regarded by dramatic critics as the pioneer play of modern British drama, should be turned into a modern "talkie," seems only fitting, as "Caste" has always been regarded as the most human of all Robertson's plays, and holds the record for the number of revivals—no fewer than seven—at West End Theatres.

Campbell Gullan, who has directed the modern talking version of "Caste," has selected for the famous rôles, such well-known London players as Hermione Baddeley, (Polly Eccles), Norah Swinburne (Esther), Edward Chapman (Sam Gorridge), Alan Napier (Captain Hawtree) and Sebastian Shaw (George D'Alroy), while the stately Marquise de Maur, will be impersonated by Mabel Terry Lewis. Robertson's dialogue, briefened for "talkie" exigences, will be used, and the period has been altered to 1914. But the scenes will be laid in London as before.

Five Stars in New Talkie.

Five British artists, all of whom have starred either on stage or screen, will be seen in the new George King "talkie," "Leave It To Me!" Robin Irvine, who will be seen as the hero, has his first "talkie" opportunity in a rôle eminently suited to him. Dorothy Seacombe, who will play the part of the young second wife of a plutocrat, has, in this George King "talkie," an excellent character part which gives her fine scope. Harold Huth, who has just scored a big success on the stage in "The Dishonoured Lady," will be seen as modern adventurer. A. Bromley Davenport will play the part of the plutocrat who is duped by the adventurer, and Frank Stanmore will be seen as a business man who sleeps, eats and drinks too much!

Manchester's New Cinema.

The new Paramount Cinema, Oxford-street, Manchester, which will be opened on October 6th, is to have Mr. Samuel Goldman in a position of executive responsibility. Mr. Goldman was house manager at the Theatre Royal for several years, and manager since June of the present year. He was manager of the Edmonton Empire when Marie Lloyd was taken ill there on her final appearances before the public. "The Love Parade" will be featured when the Paramount opens, and the stage attraction, we hear, is to be Tiller's fine troupe of Plaza Girls.

"PAINTED DOLLS."

AT WALTHAMSTOW PALACE.

Manager Chegwidden has a new musical revue here this week—"Painted Dolls," presented by W. S. R. Productions. Fred Marsh, the leading comedian, has a number of comedy scenes to interpret which he does with a comically intimate manner which appeals to all in front. He has a great sense of the burlesque, and conveys humour by his appearance and gestures. Ethel Cadman, the well-known musical comedy girl, has some fine vocal numbers in this show, and she is in great demand for her fine songs and splendid stage presence. De Vere and Welbo receive big applause for their varied styles of dancing, which they interpret with a wealth of experience and ability. Nellie Victor is a sparkling soubrette with a fine voice and spirited style which gets over. Jack Dalgleish, who deputises for Garry Lynch, is a smart juvenile lead who knows his business. The cast also includes Diana Richardson, Zoe Haley, Nancy Hastings, Frank Litchfield, Basil Green, Morris Lawrence and Bessie Leslie's Painted Dolls. Joe Grant is the able stage manager here.

"LOVE LIES."

AT FINSBURY PARK EMPIRE.

Comparisons are odious, especially in relation to the touring representation of a West End musical comedy, but referring to Macdonald and Young's version of the Gaiety success, "Love Lies," here this week, we can only say that the work of the artists concerned, down to the smallest parts, is worthy of highest commendation and merits the approval given locally. Here we have a cast of standard artists who know their business and go through every detail of their parts as if they were treading the West End stage, and undoubtedly some of them are definitely as good as, if not better than, certain highly-paid stars. Take, for example, the acting of Freddie Foss and Sydney Keith in the leading rôles. Here are two boys who have been in the business for years and who know just the right thing to do at any moment. Taking them together, they are perfect actors, can sing and dance with the best, are spontaneous and versatile and have little to learn. They should both be "snapped up" before another season passes.

The whole play, of course, is up to first-class standard as regards music, dancing and comedy. As regards the latter, we have seldom heard such continuous laughter as the show drew on Monday. The fine cast includes Myrette Morven, Irene Lister, Joe Monkhouse, Leslie Crowther, Alfred Beers and W. A. Haines, amongst others, and one and all deserve highest tribute for their fine work. Emanwye House has never sent out a better company. Mr. Pierre Cohen is the courteous house manager here.

A Phelps Reminiscence.

Edmund S. Phelps' appearance in "All That Glitters," at the Theatre Royal, Margate, has for him a special significance, as it was at that very theatre that his celebrated great grandfather, Samuel Phelps, was seen on the stage for the last time. The occasion took place in 1877.

"STRANGLEHOLD ON THE THEATRE."

LETTER FROM MR. FRANK MACRAE.

(To the Editor of "The Era.")

SIR,—I have read your gleanings from a conversation with Mr. Maurice Colbourne, that charming young actor and sometime colleague of mine, who has toured Canada with the Shaw plays; also your references (in a leading article) to Mr. St. John Ervine's suggestions.

Now, sir, I may be in error, and foolishly apprehensive; but to me, personally, the clever move of the Famous Players-Lasky people—the creating of super-cinemas in picked towns and centres of Canada, and the capturing of audiences from acquired theatres purposely allowed to fall into dilapidation—constitutes a menace, political and imperial, as well as industrial and artistic. But to tinker with the matter would be useless—probably worse than useless; the best ability, instructive and constructive, would have to be employed in order to fight out the danger successfully. My fears may be groundless, if not seemingly grotesque; they exist, notwithstanding.

Disastrous effects in England, especially in the provinces, resulting from mean and crude attempts to combat the onslaughts of Hollywood, have surely taught us by this time that brains must be countered by brains. There is now too much, a great deal too much, German-American production and inspiration in this country. The German-American influence we see in certain appalling buildings cropping up all over London; and such is the subtle power of insistence that the ugliest of theatres constructed within recent years in our midst have been written up as positively beautiful by critics presumably sane!

We are, thanks to Germany, a people comparatively poor, overtaxed, and saddled with debt to America; but could not some generous patriots, with surplus funds at their disposal, be induced to come forward to help our Canadian friends in this present artistic poverty, persons who would count it a duty and privilege to assist? According to Mr. Colbourne, "a number of public-spirited people decided to build a chain of theatres across the Continent"—theatres eventually sold to the Players-Lasky Corporation. Would it, then, be possible, were it found impolitic, or too difficult, to buy back the old buildings to establish a group of "little theatres" (Mr. St. John Ervine's idea) throughout the Dominion? Mr. Ervine favours, I gather, the enthusiastic amateur. Good and well, to begin with. I myself would venture to suggest that, after a time, professional repertory companies, companies composed of *really* talented players, should be placed in selected towns, to work under clever producers knowing their job thoroughly. The various companies so established might visit and re-visit their co-workers elsewhere (Mr. Ervine again—for England) at stated intervals, on reciprocal terms. Thus could we have change for the audiences, change and variety, with change and a certain amount of leisure for the players.

Niggardly managements in England, taking shameless advantage of post-war conditions, and the brave, if pitiful struggles for mere existence only too manifest in the profession, have madly tried to "diddle" the public by giving, with ill-paid actors and actresses, third-rate imitations of London productions. The public, however, has refused to be "diddled," and has gone to the pictures—the best of which are probably American. In London, too, those supposed to be astute have laid too great a monetary burden—to their own partial undoing—on their most loyal supporters. So, if we can, let us learn from our mistakes.

American psychology differs from our own, and on this account one does not (at the moment) criticise America; but we should not be a nation of copyists, as we are in great danger of becoming, and should rather preserve our character and characteristics in so far as they are worth preserving—in our Dominions, as well as at home.—Yours, etc.,

FRANK MACRAE.

"LEAVE IT TO PSMITH."

A New Comedy, by Ian Hay and P. G. Wodehouse, produced for the first time in London at Golders Green Hippodrome, on Monday September 15.

The Earl of Middlewick.....
Mr. Clive Currie
Bellows ..... Mr. Roger Maxwell
Freddie Bosham .....
Mr. Reginald Gardiner
Rupert Baxter...Mr. Edward Chapman
Phyllis Jackson ..Miss Nonnie Taylor
Lady Middlewick.....Miss Eileen Munro
A Lift Man.....Mr. Edward Chapman
Cynthia McTodd.....Miss Thea Holms
Eve Halliday.....Miss Jane Baxter
Ronald Eustace Psmith.....
Mr. Basil Foster
Ralston McTodd.....Mr. Jack Lambert
Gladys Rumblelow...Miss Joan Hickson
Eddie Cootes.....Mr. Aubrey Mather
Christopher Walderwick.....
Mr. John Charlton
Agatha Crofton.....Miss Blanche Adele
Ethelberta Witzwiggin.....
Miss Kathleen James
Aileen Peavey.....Miss Olive Blakeney
Viscount Chipstead...Mr. Arthur Vezin

Following its production at the King's Theatre, Southsea, last week, where it was given a really appreciative send off "Leave it to Psmith" came to Golders Green on Monday.

Described as "a comedy combined with love, youth and misadventure," this latest production of Ian Hay and P. G. Wodehouse is adapted from the novel of the same name, and needless to state, bubbles over with wit. It is the story of an old earl and his wife's valuable diamonds, which are a family heirloom, and it has given the joint authors scope for drawing typical characters who create endless fun in the course of a long series of adventures.

Mr. Basil Foster himself in the name part, is exceedingly droll as an amateur detective and love maker. Mr. Clive Currie is a success as the Earl. Mr. Aubrey Mather as an American crook, Mr. Reginald Gardiner as the "Priceless Idiot," son of the Earl, Mr. Jack Lambert and Mr. Edward Chapman are well cast and give excellent performances. Miss Jane Baxter and Miss Olive Blakeney are both great favourites, while Miss Eileen Munro as the Earl's spouse, Miss Thea Holms and Miss Joan Hickson are all successful in their respective roles.

"FREDERICA."

AT THE PALACE.

A Musical Play by Ludwig Herzer and Fritz Lohner, English version by Adrian Ross, lyrics by Harry Pepper, music by Franz Lehar. Presented by Laddie Cliff at the Palace Theatre on Tuesday, September 9th, 1930.

Johann Jacob Brion...Leonard Russell
Magdalena ..... Florence Vie
Christel ..... Dorothy Monkman
Salomea ..... Vera Lennox
Frederica ..... Lea Seidl
A Postillion ..... Jack Stephens
Frederich Leopold Weyland
... William Kendall
Johann Heinrich Jung-Stilling
... David Henley
Johann Meyer ..... Reginald Renaud
Georg Engelbach ..... John Renton
Johann Wolfgang Goethe
... Joseph Hislop
Jacob Michael Lenz ... Roddy Hughes
Klarchen ..... Phyllis Beaden
Lottchen ..... Gwendolin May
Barbchen ..... Dorothy Crofts
Malchen ..... Joyce May
Madame Scholl ..... Clare Lindsay
Madame Hahn ..... Beryl Harrison
Lieslotte ..... Kathryn Holt
Dorothee ..... Betty Burke
Aennchen ..... Dorothy Whelan
Hortense ..... Emily Gardner
Babette ..... Ena Roscoe
Captain Karl Ludwig Von Kniebel
... Frank Freeman
Karl August ..... Cecil Musk
Producer ... Felix Edwardes

Nearly a quarter of a century has passed since Herr Franz Lehar took the London stage by storm with "The Merry Widow," which set a new fashion of musicianship in musical plays. During the intervening years his output has been enormous. Every season has seen the successful production of one or more of his new works in Berlin and Vienna. But although the composer has rarely fallen below the high standard which he set himself in his earlier pieces, we in this country have heard comparatively little of him. The war, it is true, was the first cause of the cutting off of the supply of operettas from Middle Europe, but latterly they have failed to regain a foothold on our stage principally, we believe, because the writers of the "books" have shown such a deplorable lack of wit and originality.

"Frederica," which during the past two years has swept triumphantly through Germany and Austria, is a typical example of a brilliant score wedded to a mediocre story. We can understand its popular appeal in the land of its origin, for its sentiment is of the familiar German young-love-in-Springtime kind, it is imbued with national feeling, and has for its hero the incomparable Goethe, none of which is likely to compensate an English audience for the complete absence of the seasoning of humour which they expect from entertainments of this kind.

The story deals with the so-called "Sesenheim" incident in the life of the youthful Goethe, and shows us how the budding poet paused in his headstrong and dazzling career before Frederica, the lovable daughter of the pastor at Sesenheim, supposed by some to be the "Wayside Rose" of the celebrated "Röslein" lyric. We are told that Frederica loved the remarkable young visitor with all her heart, but that on being told by a far-seeing friend of his the legend of the man who, marrying a dwarf-wife, became a dwarf himself, and fearing to stand in the way of the greatness of her adored one, feigned coldness towards him and sent him away to honour and glory at the Court of Weimar. Eight years afterwards, Goethe, returning appropriately in the autumn to the scene of his springtime idyll, meets Frederica once more and has the satisfaction of learning that she still keeps his image in her heart and his picture over her bed, and of sharing with her a little seasonable melancholy. Which seems, for the purposes of a musical play, a very excellent way of explaining what was probably, in the first place, a highly discreditable and by no means isolated incident in the career of young Mr. Goethe.

It is, as will be seen, the slightest of stories, but even so, it seems to take a lot of telling. The dialogue is heavy and undistinguished and it is only when Lehar takes charge that the play comes to life. The musical interludes are so welcome and refreshing that one can only wish that this were a real light opera, with every word sung and a musical accompaniment to all the action. Our tastes had been whetted by the Richard Tauber gramophone records of the two principal numbers—the thrill which ran through the theatre at the first notes of "Oh Maiden, my Maiden" was a decided tribute to the gramophone as a maker of popularity in advance—and we found that their excellence was typical of the entire score

Lehar has given the play a musical setting which, for the most part, is suitably in the spirit of eighteenth century German *lieder*; only occasionally, as in the loveliest song of all, Frederica's "Why did you kiss my heart awake?" does the composer's native Slav verve and melancholy assert itself. Music-lovers will flock to hear this beautiful and technically perfect score, which may be described as the greatest musical treat of the lighter sort since the War.

There is a certain confusion of styles on the acting side. Mr. Joseph Hislop sings magnificently as Goethe, but his acting, in the pure operatic tradition, contrasted somewhat curiously with the naturalness of the others. Miss Lea Seidl was obviously nervous at the beginning, and somewhat hampered through having to sing in a language only recently acquired; but she has charm, looks—she reminded us strongly of Miss Lily Elsie—and acting as well as singing ability. If "Frederica" is the forerunner of other similar pieces, her future on our stage is assured. The other parts gave few opportunities to their exponents, but Miss Vera Lennox created her own little aura of gaiety as the soubrette, Mr. Leonard Russell and Miss Florence Vie radiated peaceful content as the pastor and his wife, Mr. Roddy Hughes fooled industriously in a part with precious little fun in it, Miss Clare Lindsay and Miss Beryl Harrison were an imposing pair of *grandes dames*, and Mr. William Kendall made a dashing young blade of Goethe's friend, Weyland. A full-toned orchestra was ably directed by Mr. Jacques Heuvel.

Miss Mary Clare took up, on Monday, the part of Mrs. Howard in "The Silent Witness," which has now passed its 160th performance at the Comedy.

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WEDNESDAY, SEPTEMBER 17, 1930.

THE SEASON OPENS WELL.

UNDISMAYED by the depression and pessimism prevailing at the present time in so many walks of national life, theatrical managers are busily engaged in launching for the Autumn season a list of attractions which, for comprehensiveness and lavishness, can never before have been equalled, even in the palmiest days of prosperity. One of the outstanding features to be noticed is the extraordinary number of musical plays—always so expensive to mount and present, and therefore the biggest gambles in the theatrical business—which have already been put on or are in active course of preparation. It is an open question whether there is a public in London large enough to support so many productions of a similar kind. One thing is certain, however: competition will be exceedingly fierce, and only those offerings which possess unusual merit and novelty of appeal will be able to pay their way. We hope that the standard of excellence will be high, and that the great proportion of these shows will have long runs, for musical plays, by the number of people they keep busy, have an important bearing on the unemployment problem.

Unparalleled List of Attractions.

The wave of American importations in this class of entertainment seems finally to have spent itself. There are, at the moment only two American shows of this kind running in London—a great change from the state of affairs prevailing a few years ago—"Sons O' Guns," the popularity of which is due chiefly to its two stars, our own Mr. Bobby Howes, and Mlle. Mireille Perrey, the leading lady from France, and "The Three Musketeers," which, with its cast of young British players, is doing excellent business at Drury Lane. Mr. Cochran, it is true, is relying on an American composer and lyric-writer for "Ever Green," and Franz Lehar has probably started with "Frederica" a new vogue for melodious light operatic works from the Continent. But musical plays, instead of being the monopoly of Broadway, have become more international, and our own authors and composers are no longer deprived of their fair share in this field.

Up-to-Date Playhouses.

THE theatre is quickly ridding itself of the encumbrance of out-of-date and uncomfortable playhouses. Many of the buildings have already been brought into line with modern requirements, and when "Ever Green" is seen it will be at a transformed and glittering new Adelphi. Mr. Noël Coward's "Private Lives" will open one more entirely new theatre, the Phoenix; the Cambridge with the fashionable crowd which nightly assembles there to witness "Charlot's Masquerade" is one of the modern sights of Seven Dials; Mr. Walter Hackett has acquired a brand-new home for his plays and Miss Marion Lorne in the Whitehall; and the huge theatre at the corner of Leicester Square is fast nearing completion.

In the number of legitimate plays to be seen, there is something to suit all tastes. For the serious-minded there is Shakespearian and Shavian melodrama at the New and the Savoy; "Street Scene," already produced, and "Topaze," soon to be seen, are remarkable importations from New York and Paris; Mr. Somerset Maugham is about to break a silence which has lasted far too long with "The Breadwinner" at the Vaudeville; and the Old Vic, with a strong asset in Mr. John Gielgud, whose work there last season created such interest, began fresh operations on Saturday with "Henry IV." Meanwhile, many of the old favourites still continue merrily on their way.

Two welcome features which deserve notice in our survey are the extension of the definite policy which has been so successful at the Aldwych to the Strand which, re-decorated, is to be opened by Mr. Leslie Henson with "It's a Boy" as a new home of farce, and to the Shaftesbury, where "Leave It To Psmith" is to carry on the laughter-making tradition of "The Middle Watch"; also, the encouragement which is being given by Mr. Alec Rea and Mr. A. R. Whatmore at their Embassy theatre of repertory at Swiss Cottage, and by Mr. Lenton Murray at Kew, to young and hitherto unknown players and playwrights. We hope that all will have a prosperous as well as a busy time this Autumn.

INTERVIEW.

THE POPULAR APPEAL OF BALLET.

TALK WITH ANTON DOLIN.

If ever ballet-dancing is restored to its former flourishing state in this country—and there are signs that this is going to happen soon—our thanks will very largely be due to a young Irishman, Patrick Healey-Kay (professional name, Anton Dolin), who, during the past few difficult years, has been keeping this beautiful art before the public and constantly adapting it to the expression of fresh and attractive ideas. Last week I called for him at the Cambridge, where examples of his distinctive and individual work are to be seen in "Charlot's Masquerade," and as we came away from the theatre together, he walking very fast and speaking in quick, staccato sentences, I learned something of his past achievements and future projects.

A Champion of Ballet.

"There is undoubtedly an enormous public for ballet in this country," he began, "but for some reason, managers seem frightened of it. They either regard it as an old-fashioned affair of bare feet and flowing draperies or else something too modern, precious and eclectic for the average audience. I have always believed myself that there is a half-way house between these extremes and I think I have proved this in the popular programmes which I have been allowed to present at the Coliseum and elsewhere, thanks to the courage and enterprise of Sir Oswald Stoll, one of our foremost champions of ballet."

Inspiration of Music.

"What is it you try to aim at in your programmes?"

"For one thing, I realise that you have got to have more than a series of beautifully executed and intricate steps. Sheer perfection of technique means very little to the average audience, who are unable to appreciate its finer points. Your groundwork must be technique, but there must be an idea behind the dance."

I complimented Mr. Dolin on two items which particularly appealed to me in "Charlot's Masquerade," a dance representing the fighting tradition of old Japan and another, "Manhattan Serenade," which typifies modern America, and asked him where he found the inspiration for them.

"The music always tells me what to do," he replied. "The moment the music appeals to me, I can get an idea. With the Japanese scene, the music and the lyric were already there, and the dance came to me in a flash. If there is anything authentic about it, it is due to my having seen and been deeply impressed by the Japanese Players last summer. 'Manhattan Serenade' was given me on a gramophone record by Elsie Janis, who begged me at the time to do a dance of it. Somehow I was never able to utilise it until this show."

Importance of Acting Ability.

"To do this interpretative dancing, you must have a sense of character, I suppose?"

"Certainly you must. As a boy, I acted before I ever danced, and having a certain acting ability has helped me enormously in my dancing. The dancer who is a creative artist as well as a master of technique has to express his ideas in dancing, which I believe was one of the earliest forms of human self-expression. It is a glorified unspoken word, a glorified pantomime if you like. Hence the importance of acting ability."

"What else must a dancer possess?"

"He must have personality, looks to a certain extent, but, above all, perfect physique and perseverance. One must go on working and one can always improve. I do an hour's extra work every day when I'm in a show."

The Russian Ballet.

"How did your career as a dancer begin?"

"My first appearance on the stage was in a play with Seymour Hicks. But I always meant to dance, and when my voice broke my career as an actor ended, and I took to dancing exclusively. I'd first started at Brighton, where I lived as a child with a few lessons. Then I came to London, to Astafieva's School of Dancing. I worked there for four years, in between various jobs on the stage, until Diaghilev came to see a class in which I happened to be working and engaged me for 'The Sleeping Princess' at the Alhambra. The production was not a financial success, and after three months the company split up and the Russian Ballet ceased to exist for a time. I went back to Astafieva's and for the next eighteen months worked really hard at my dancing, doing nothing else. Astafieva put on a show at the Albert Hall, for which I got extraordinary notices. These reached Diaghilev in Paris, who wrote asking who this Russian boy—as he thought—was, and telling her to take me over. I went, danced for him, and was engaged, three months later making my début with the Russian Ballet—which, meanwhile, had been resurrected—at Monte Carlo. I remained with them as *premier danseur* for two years."

[*Photo: Dorothy Wilding.*
MR. ANTON DOLIN.

Dancing for the Screen.

"Were you happy with the Russian Ballet?"

"Very happy. I never seemed to be a foreigner among them; in fact, I feel more at home with Russians than with any other people. Diaghilev's Ballet was a wonderful unit. It was not merely a company of a few outstanding stars and their supporters, but a collective thing. It contained very great artists, of course, but the whole company was so cleverly blended together that no one individual ever outbalanced the effect of the whole. What a pity the ballet was never filmed with sound synchronization when Diaghilev was alive. Talking films are going to help a lot in popularising ballet, I believe. They have already done a great deal for me. I have only appeared in two so far, 'Dark Red Roses' and 'Alf's Button,' but I've had a number of amazingly nice letters from people who have never seen me dance except on the screen."

A Permanent Company.

"You don't think, then, that ballet is simply a sophisticated diversion for fashionable society?"

"Why, certainly not. The Russian Ballet was so expensive to run that Diaghilev had to depend on his richest patrons. He could only afford to be at a place at the height of the season, when the wealth of the world was collected there. So he would constantly be moving on from Monte Carlo to Paris and London. But the chief ballet enthusiasts were the humbler members of the audience, who loved and understood just as well as the people in the most expensive seats. There is a wish for ballet dancing in all classes of society, and within a year or two I hope to meet it to a certain extent by forming a permanent company. In the meanwhile, I am on the committee of the Camargo Society, of which you must have heard. It is the first serious attempt in this country to organise ballet in the right way. We have got great assets to the committee in Lopokova, Ninette de Valois and Karsavina. Edwin Evans is looking after the musical side—it couldn't be in better hands, I'm sure—and Arnold Haskell is one of the art directors. We begin work on October 19th with Constant Lambert's 'Pomona,' for which Augustus John is designing the scenery and costumes—the first time he has ever done a complete production in this way. An excellent start, I think you'll agree!"

R.C.

Aldwych Reopening.

The Aldwych Theatre will reopen on Saturday, when the run of Ben Travers' successful farce, "A Night Like This" will be resumed with its 206th performance. The theatre has been beautifully redecorated during the time it has been closed. Tom Walls, it is interesting to note, has just been made Master of the Sussex Staghounds.

Ardwick's Twice-Nightly Repertory.

The repertory movement in general is intensely interested in Sir Oswald Stoll's arrangement to present the Ardwick repertory players in twice-nightly performances. It begins on Monday with Henry Arthur Jones' play of English country life, "The Hypocrites." The rearranged prices of admission are as follows:—Stalls, 2/4, 1/6 and 1/-; grand circle 1/6 and 1/-; circle, 1/-; gallery, 6d.

BY THE EDITOR.

Iris Hoey and the Taxi.

When I met Charles Carson the other day he told me of an extraordinary incident that happened a day or two before. He is producing "The Queen Bee" for the Repertory Players, and they were rehearsing one of the scenes in the office. Iris Hoey, who is taking the leading part, arrived in a taxi-cab. She discovered she had no small change and came upstairs and asked if someone would lend her enough to pay, and Sebastian Smith offered to go down and discharge the debt. Iris Hoey said: "The fare is 1s. 9d.—give the man half-a-crown." When he returned, he said that the fare was only 1s. 6d. and added that he had paid off the man.

* * *

A Tragi-Comedy.

They went on rehearsing for about an hour, and then came a banging at the door. The taxi-man put his head in and asked if Miss Hoey still wanted him to remain. When she explained that he had been paid off, he realised what had happened. There was another taxi-cab waiting outside, left by a man who had gone into a shop to make some purchases. His driver had been paid and gone off with several parcels inside the cab! Poor Iris Hoey had to stump up all the threepences that had been ticked off on the meter, and the poor wretched man who had lost his cab had to scour about in the pouring rain to find his missing parcels. It was a tragi-comedy and one that, as can be seen, could easily occur.

* * *

"Gentleman Johnnie's" Plays.

I had overlooked the fact that General Burgoyne was a playwright as well as a soldier and a Member of Parliament until Charles Carson told me that a friend had lent him a book containing four of "Gentleman Johnnie's" plays. Carson is, of course, acting Burgoyne in "The Devil's Disciple," at the Savoy. Then I remembered that Mr. Shaw made some references to the plays in his notes in "Plays for Puritans." What struck me particularly on seeing the book were the prefaces. In this respect Burgoyne anticipated G.B.S. by writing twenty pages of introduction to a musical comedy.

* * *

"The Lord of the Manor."

It is called "The Lord of the Manor," a conventional, pleasantly written operette, somewhat after the manner of "Love in a Village." The lyrics are so neat and charming that they should make some of our musical comedy lyricists expire with shame. Nigel Playfair would have great fun in reviving it. Burgoyne wrote it anonymously, and in the preface he is very pleased because many "respectable judges" attributed the songs to Mr. Sheridan. Mainly, however, the preface is a defence of opera as a form of art as distinct from ordinary drama.

* * *

Improving Shakespeare.

Burgoyne expressed the opinion that most plays would be improved by music, that "judicious use of both song and instrument would help 'Macbeth' and 'The Tempest.'" He believes that "no subject could be found in the whole range of fancy better suited for musical comedy than the play of 'As You Like It.'"

"Shakespeare wrote some songs, why not multiply them?" says the author. As a matter of fact, some years later, Burgoyne did write the epilogue to Dryden's version of "The Tempest," which was produced, with music by Linley, at Drury Lane.

* * *

"Leharstrasse."

When Erich Glass was in the office the other day he told me that his adaptation of "The First Mrs. Fraser" will open at the Raimund Theatre, Vienna, on Friday evening, with Fritzi Massary and Anton Enthover in the leading parts. I hear that St. John Ervine is going over for the first night. He also mentioned that Lehar's 60th birthday was—somewhat belatedly—celebrated a month or two ago. It took various forms, and one was to re-name the street in which he lived to Leharstrasse. Glass called on Lehar recently and he played over to him some of the lines in "Frederica." He rarely plays the piano and always writes the music down on paper, for he finds that he loses the melody if he attempts to play it first.

* * *

"The Land of Smiles."

I hear that Tauber, the great German tenor, will appear in London next spring in "The Land of Smiles," last year's Lehar operetta. The composer is now writing another musical play.

* * *

Athole Stewart for America.

Athole Stewart leaves for New York on October 4th, just after he has finished the production of "The Breadwinner," which opens at the Vaudeville Theatre on the 30th inst. In America he will produce, and play his original part, in "Canaries Sometimes Sing," which is to be presented by Charles B. Dillingham on October 20th. It will be remembered that Athole Stewart made a success in this Lonsdale comedy at the Globe, and also appeared in the talking version, which was shown last week. Yvonne Arnaud is going over to take her original part, and Robert Loraine will appear in the character taken in London by Ronald Squire. The fourth member of the cast has not yet been chosen.

* * *

The Critics' Luncheon.

The Critics' Circle luncheon last year was such a big success that it has been decided to repeat the function this year. It will be held at the Café Royal, on Friday, October 10th, and the chair will be occupied by the President, Mr. W. A. Darlington, who will adopt the arrangement made last year and incorporate all the toasts in his opening speech. Responses will be made by Sir Edward Elgar for music, A. A. Milne for the drama, Madame Adeline Genée for the art of the ballet, and Henry Ainley for the acting profession.

* * *

Colin Clive for America.

Colin Clive will have to leave the cast of "The Swan" early next month, as he is under contract to take the leading part in the Bolitho play which is to be produced in New York in the late autumn. It will be remembered that Marc Connelly came over a few months ago with the intention of presenting this piece, which is still without a name, in London, but owing partly to the author's death, it was decided to do it first in America. Colin Clive's wife, Jeanne de Casalis, will not be able to go to New York with her husband, as she is to appear in the talking film of "Fata Morgana," which, I understand, is to be made in this country shortly. She has also arranged to return to the Coliseum in the monologue in which she made a conspicuous success a week or two ago.

* * *

Irish Dan Leno.

Jimmy O'Dea, who is appearing at the London Coliseum, is known as the Irish Dan Leno and the Idol of Dublin. He is a little dark-haired man with a rich Dublin brogue.

Mr. O'Dea relates the following real-life incident, which has formed the basis or another sketch in his repertoire. He and his stage colleague, Mr. Harry O'Donovan, were motoring from Dublin to Belfast, carrying with them a bottle of whisky which had been given to them. At the "frontier," they were stopped by officials and told that they were allowed to take only a quarter of a pint of whisky each into Belfast. The difficulty was solved by the officials taking a swig until the spirit was lowered to the regulation quantity.

* * *

"The Barretts of Wimpole Street."

Sir Barry Jackson has asked me to state that Rudolf Besier has modified certain aspects which he had read into the character of Edward Moulton-Barrett, the dominating personality in his play, "The Barretts of Wimpole-street." The alterations have been made in the production, which is at Birmingham until Friday of this week and will be seen at the Queen's Theatre next Tuesday.

* * *

Craig's Reply.

I hear that Gordon Craig was asked to open the Phœnix Theatre, and he sent the characteristic reply that, if he was not considered fit to run a theatre, he did not feel he was fit to open one!

* * *

Stage Models.

There are few things as fascinating as stage models set around the walls of a dark room. I can imagine a child's delight as switch after switch is turned on, every one revealing a new and delightfully coloured picture in relief. Certainly I am a child when it comes to stage settings. When I received an invitation last week to go along to 23, Gerrard-street to view some of Hugh Gee's stage designs I felt quite thrilled.

* * *

Hugh Gee's Settings.

In their black boxes the models always seem to me so much nicer than the real thing spread out on a stage, although I must admit I really should like to see some more of Hugh Gee's settings carried out. I remember some years ago he did the scenery for a play of Temple Thurston's, called "Judas Iscariot," which was put on for a single performance. I was glad to be reminded of one of his settings last week. Gee is a practical artist who combines simplicity with beauty, and after looking through his exhibition I realised that he would appear to be an economical scene designer.

* * *

Art Direction.

There were models for big imaginary plays, ordinary drawing-room comedies, and revues, and all had a distinctive and original note. In colour and design they were delightful. Hugh Gee described himself as an art director, and what he and his firm, Art Direction Ltd., set out to do is to provide everything that is necessary for the decoration of a play or film.

* * *

A Promising Future.

A manager takes along a play he wants to produce. In three days, Gee tells me, he will have ready scale models of each scene, and estimates of the total cost including furniture and draperies. The manager knows at once what the scenery is to cost him, and the producer will be able to work with the models before him. That, anyhow, is the idea. From what I have seen of Hugh Gee's work both in the ordinary theatre and on the films I should say there is a promising future for this newly-formed company.

* * *

Hampstead and Lennox Robinson.

I think it should be recorded that, in spite of enormous difficulties, Malcolm Morley has kept the Everyman Theatre open right throughout the summer. He told me the other day that the Irish Players, who were there for one week only, have done so well that he is retaining them all this week. The production of the revival of "The Honeymoon" is therefore postponed until next week. It is an interesting coincidence that the two theatres in Hampstead, the Everyman and the Embassy, are both staging plays by Lennox Robinson.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALF'S BUTTON.—Sept. 22, T.R., Bath.
ALMOST A HONEYMOON.—Sept. 15, T.R., Blackburn; 22, T.R., Rochdale.
ALMOST A HONEYMOON.—Sept. 15, Pal., Westcliff; 22, T.R., Worcester.
ALOMA.—Sept. 15, O.H., Dunfermline; 22, Hippo., Darlington.
ALL THAT GLITTERS.—Sept. 15, T.R., Margate.
APPLE CART.—Sept. 15, T.R., York; 22, P.O.W., Grimsby.
ART AND MRS. BOTTLE.—Sept. 15, Wimbledon.
BENSON, SIR FRANK (H. V. Neilson).—Sept. 15 and 22, Grand, Swansea.
BEST PEOPLE.—Sept. 22, T.R., Lincoln.
BIRD IN HAND (Barry Jackson and Prince Littler).—Sept. 15, Isle of Wight.
BREAD WINNER.—Sept. 25, P.G., Folkestone (3).
CALENDAR, THE (North).—Sept. 15, T.R., Leeds; 22, T.R., Halifax.
CALENDAR, THE (South).—Sept. 15, T.R., Exeter; 22, Alex., Stoke Newington.
CAPE FORLORN (Barry O'Brien).—Sept. 15, Grand, Swansea; 22, Pal., Westcliff.
CHEAT, THE.—Sept. 15, Prince's, Manchester.
CHINESE BUNGALOW.—Sept. 15, New, Cambridge; 22, O.H., Scarborough.
CO-OPTIMISTS.—Sept. 15, Alhambra, Glasgow.
CUP OF KINDNESS (South).—Sept. 15, O.H., Tunbridge Wells.
DARLING, I LOVE YOU.—Sept. 22, T.R., Norwich.
DEAR LOVE (Macdonald & Young).—Sept. 15, Grand, Blackpool; 22, Grand, Wolverhampton.
DESERT SONG (A).—Sept. 15 and 22, Empire, Newcastle.
DESERT SONG (B).—Sept. 15, Llandudno; 22, Dublin.
DOBELL, W. L.—Sept. 15, Town Hall, Dungarvon (4).
D'OYLY CARTE OPERA.—Sept. 15, Prince's, Bristol; 22, Hippo., Golders Green.
FARMER'S WIFE (Barry Jackson and Prince Littler).—Sept. 15, Weston (3), Minehead (3).
FIRST MRS. FRASER (A).—Sept. 15, P.G., Folkestone; 22, T.R., Bournemouth.
FIRST MRS. FRASER, THE (B. Co.).—Sept. 15, Hereford (3), Malvern (3); 22, Tunbridge Wells (3), Hastings (3).
FIVE O'CLOCK GIRL (Macdonald and Young).—Sept. 15, Hippo., Manchester; 22, T.R., Blackburn.
FRENCH LEAVE.—Sept. 15, Lyceum, Edinburgh.
GIBBONS, ARTHUR, REP.—Sept. 15, T.R., Windsor.
GIRL FRIEND (Macdonald & Young).—Sept. 15, Aquarium, Gt. Yarmouth; 22, T.R., King's Lynn
GHOST TRAIN.—Sept. 15, Court, Liverpool.
HEAT WAVE.—Sept. 15, Borough, Stratford, E.; 22, T.R., Hanley.
HERE COMES THE BRIDE (Macdonald & Young).—Sept. 15, T.R., Brighton; 22, Hastings (3), Tunbridge Wells (3).
HOLD EVERYTHING (Macdonald and Young).—Sept. 15, Pal., Burnley; 22, T.R., Bury.
HONOURS EASY.—Sept. 15, West Pier, Brighton; 22, Folkestone (3), Eastbourne (3).
HOUSE THAT JACK BUILT.—Sept. 15, Empire, Stratford.
HUTCHISON, PERCY.—Sept. 15, Eastbourne; 22, Plymouth.
JEW SUSS.—Sept. 15, Empire, Southampton.
JOURNEY'S END.—Sept. 15, T.R., Bournemouth.
JOURNEY'S END.—Sept. 15, Empire, Wood Green.
JOURNEY'S END.—Sept. 15, O.H., Scarborough.
JOURNEY'S END.—Sept. 15, O.H., Cork.
KING COAL.—Sept. 15, T.R., Barnsley.
KNAVE AND QUEAN.—Sept. 22, Grand, Blackpool.
LAST HOUR.—Sept. 15, T.R., Leamington.
LIMPING MAN.—Sept. 15, Grand, Wolverhampton.
LOVE LIES (Macdonald & Young).—Sept. 15, Empire, Finsbury Park; 22, Empire, New Cross.
MACDONA PLAYERS.—Sept. 15, Grand, Leeds.
MACDONA PLAYERS.—Sept. 15, T.R., Newcastle.
MAID OF THE MOUNTAINS (Macdonald & Young).—Sept. 15, Alhambra, Bradford; 22, Empire, Leeds.
MAN AT SIX.—Sept. 15, T.R., Rochdale.
MASQUE THEATRE PLAYERS.—Sept. 15, T.R., Glasgow.
MEDDLER, THE.—Sept. 15, T.R., Nottingham.
MICHAEL AND MARY.—Sept. 15, Devonshire Park, Eastbourne; 22, T.R., Brighton.
MIDDLE WATCH, THE.—Sept. 15, Colwyn Bay (3), Rhyl (3); 22, P.O.W., Birmingham.
MISS ADVENTURE.—Sept. 15, King's, Glasgow; 22, Edinburgh.
MR CINDERS (Macdonald & Young).—Sept. 15, King's, Dundee; 22, Theatre, Perth.
MURDER ON THE SECOND FLOOR.—Sept. 15, T.R., Bognor (3); 22, Palace Pier, Brighton.
MY WIFE'S FAMILY.—Sept. 15, P.O.W., Grimsby; 22, T.R., Sheffield.
NAUGHTY WIFE.—Sept. 15, Pal., Scunthorpe.
NINE TILL SIX (Barry O'Brien).—Sept 15, Pav., Torquay; 22, O.H., Leicester.
NIPPY.—Sept. 15, Empire, Edinburgh.
NO, NO, NANETTE.—Sept. 15, Met., Bootle.
ON THE SPOT (North).—Sept. 15, Pal., Reading.
ON THE SPOT (South).—Sept. 15, T.R., Chatham; 22, Grand, Southampton.
PADDY THE NEXT BEST THING.—Sept. 15, T.R., North Shields.
PASSING OF THE THIRD FLOOR BACK.—Sept. 15, Hippo., Keighley.
PATSY, THE.—Sept. 15, Alhambra, Dundee.
PERFECT WIFE, THE OPTIMIST AND A FAMILY MAN.—Sept. 15, Lyceum, Ipswich; 22, Tenby.
PRIVATE LIVES.—Sept. 15, King's, Southsea.
RAVENSCROFT, STANLEY.—Sept. 15, Lyceum, Taunton.
RIO RITA.—Sept. 15, T.R., Birmingham; 22, Grand, Blackpool.
ROBESON, PAUL.—Sept. 15, King's, Edinburgh.
ROSE MARIE (Macdonald & Young).—Sept. 15, Tower, Morecambe; 22, O.H., St. Helens.
RUSSIAN BALLET.—Sept. 15 and 22, O.H., Manchester
SACRED FLAME.—Sept. 15, T.R., Worcester.
SCORPION, THE.—Sept. 15, T.R., Huddersfield; 22, Hippo., Margate.
SECOND CHANCE.—Sept. 15, Grand, Oldham.
SILVER WINGS (Macdonald and Young).—Sept. 15, T.R., Plymouth; 22, T.R., Exeter.
SORRY YOU'VE BEEN TROUBLED (Barry O'Brien).—Sept. 15, Theatre, Richmond; 22, New, Oxford.
SQUALL, THE.—Sept. 15, O.H., Blackpool; 22, Grand, Leeds.
STUDENT PRINCE (Macdonald and Young).—Sept. 15, P.O.W., Birmingham; 22, Prince's, Manchester.
SUSPENSE.—Sept. 15, Clacton (3), Hunstanton (3).
SYMPHONY IN TWO FLATS.—Sept. 15, Artillery, Woolwich.
TERRY, FRED, and JULIA NEILSON.—Sept. 15, King's, Hammersmith; 22, Wimbledon.
THARK.—Sept. 15, Pal., Salisbury; 22, Knightstone Pav., Weston.
THAT'S A GOOD GIRL.—Sept. 15, Empire, Cardiff.
THIRD TIME LUCKY.—Sept. 15, Pav., Weymouth; 22, Taunton (3), Hereford (3).
WARM CORNER (White).—Sept. 15, Buxton (3), Hereford (3); 22, Colwyn Bay (3), Rhyl (3).
WARM CORNER.—Sept. 22, Court, Liverpool.
WAY OUT (Prince Littler).—Sept. 18, T.R., Bognor (3); 22, Theatre, Richmond.
WHEN BLUE HILLS LAUGHED.—Sept. 15, T.R., Bath.
WILD ROSE.—Sept. 15, Empire, Kingston.
YELLOW SANDS (Barry Jackson and Prince Littler).—Sept. 18, Stratford-on-Avon (3); 22, West Pier, Brighton.
77, PARK LANE.—Sept. 15, W.G., New Brighton; 22, O.H., Coventry.

RESIDENT COMPANIES.

BROOKE REP.—Empire, Scunthorpe.
BUCKLEY, FRANK, REP.—Hippo., Cannock.
CONLIN, EVELYN, REP.—Hippo., Altrincham.
CORENTEZ LEAH, PLAYERS.—Pal., West Hartlepool
DENVILLE STOCK.—Devonshire, Manchester; R., Portsmouth; Emp., Gateshead; R., S. Shields; Hippo., Huddersfield; T.R., Sunderland; Majestic, Newcastle.
DEWSBURY REP. PLAYERS.—R., Dewsbury.
FLORENCE, EMILY, REP.—Empress, Dundee.
FORTESCUE, FRANK, PLAYERS.—G., Walsall; R., Smethwick; R., Stratford; Hippo., Dover; O.H., Dudley; County, Reading; T.R., Bristol.
GERARD NEVILLE-EVELYN DANE REP.—Grand, Fulham.
GRAHAM, NEVILLE, REP.—Queen's, Dundee
HART, ARTHUR, F.—Col., Kettering; Empire, Chester-le-Street.
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HOLMSHAW, PERCY, REP.—New, Crewe.
LITTLE LEEDS REP.—Leeds.
LONDON REP.—Ardwick Empire.
MILLANE PLAYERS.—H.M., Carlisle.
NORTHAMPTON REP. PLAYERS.—O.H., Northampton.
1930 PLAYHOUSE PLAYERS.—Playhouse, Cardiff
REGENT REP.—Regent, London.
SHEFFIELD REP.—Rep., Sheffield.
VICKER'S STOCK.—Burslem.
WALKLEY & HEALEY REP.—Pavilion, Leicester.
WILSON, BERT J. REP.—W.G., Blackpool.
WINSFORD, GRAHAM, REP.—R., Ashton-under-Lyne; R., Stockport.

REVUES.

ACE HIGH.—Sept. 15, T.R., Grantham.
ALIVE AND KICKING. (Francis Laidler).—Sept. 15, Empire, New Cross; 22, Hippo., Portsmouth.
ALL RIGHT ON THE WESTERN FRONT.—Sept. 15, Hippo., Birkenhead.
APRES VOUS.—Sept. 15, Crown, Eccles.
CASEY'S COURT.—Sept. 15, Hippo., Wigan; 22, Pal., Carlisle.
CASINO DE PARIS.—Sept. 15, Empire, Croydon.
CRACK-A-JACKS.—Sept. 15, Wolverhampton; 22, Chelsea.
DE LA FOLIE PURE.—Sept. 15, Empire, Liverpool.
DUGGIE NEVER OWES.—Sept. 15, Queen's, Poplar.
DUG-OUT MELODY.—Sept. 15, Met., Manchester.
ERNIE'S END.—Sept. 15, Empire, Penge.
FINE FEATHERS.—Sept. 15, Hippo., Brighton.
FULL OF LIFE.—Sept. 22, Hippo., Aston.
FUNNY BOY (Francis Laidler).—Sept. 15, Empire, Swansea; 22, Empire, Newport.
FUNNY SIDE UP.—Sept. 15, New, Northampton.
GOING THE PACE.—Sept. 15, Pal., Watford.
GOLDEN ARROWS.—Sept. 15, Pal., Southampton.
GOLDEN MELODY.—Sept. 15, Pal., Blackburn.
GOOD NIGHT.—Sept. 15, Empire, York.
GYPSY VAGABOND.—Sept. 15, Grand, Bolton.
HAMMER AND TONGS.—Sept. 15, Empire, Montrose.
HAPPY DAYS.—Sept. 22, Empire, Swindon.
HAPPY PEOPLE.—Sept. 15, Hippo., Birmingham.
IRISH SMILES.—Sept. 15, London Coliseum; 22, Hippo., Sheffield.
JUST PLAIN FOLK.—Sept. 15, Hippo., Preston.
LADS IN KHAKI.—Sept. 15, Empire, Kilburn.
LARKS.—Sept. 15, T.R., Edinburgh.
LAUGHS.—Sept. 15, Hippo., Southampton.
LAUGH PARADE.—Sept. 15, Hippo., Eastbourne.
LOVE LIARS.—Sept. 15, Olympic, Dublin.
MAKING GOOD.—Sept. 15, Empire, Sth. Shields.
MAKING WHOOPEE.—Sept. 15, Empire, Sunderland.
MERRY SIDE OF LIFE.—Sept. 15, Bedford, Camden Town.
MIRTH DIGGERS.—Sept. 15, Peterborough.
MIRTH PARADE.—Sept. 15, Hippo., Coventry.
MOONBEAMS OF 1930.—Sept. 15, Empire, Middlesbrough.
NEW BIRD'S NEST.—Sept. 15, Temperance H., Merthyr; 22, Hippo., Stockport.
NOVELTY BOX.—Sept. 22, Hippo., Aldershot.
ON APPRO.—Sept. 15, Pal., Chatham.
ONE OF THE BEST.—Sept. 15, Shakespeare, Liverpool.
PAINTED DOLLS.—Sept. 15, Pal., Walthamstow.
PAINTING THE TOWN RED.—Sept. 15, Empire, Swansea.
PARIS AND PICCADILLY.—Sept. 15, Hippo., Newcastle.
PERMANENT WAVES.—Sept. 22, Queen's, Poplar.
PLAYTHINGS.—Sept. 15, Pal., Halifax; 22, Pal., Warrington.
POLICE FORCE.—Sept. 15, Hippo., Ashton-under-Lyne; 22, King's, Longsight.
PONTOON.—Sept. 15, Osborne, Manchester.
REPLY TO THE TALKIES, THE (Francis Laidler).—Sept. 15, Hippo., Boscombe.
SENSATIONS.—Sept. 15, King's, Manchester
SHOW A LEG.—Sept. 15, Motherwell.
SHOW LIFE.—Sept. 22, Pal., Blackburn.
SHOW'S THE THING.—Sept. 15, Alex., Stoke Newington.
SINGING CLOWN.—Sept. 22, Hippo., Keighley.
SOMETHING NEW.—Sept. 15, Empire, Swindon.
S.O.S.—Sept. 15, Empire, Gateshead.
SPARE TIME.—Sept. 15, Pal., Warrington.
SPEED AND SPARKLE.—Sept. 15, Empire, Bristol.
SPLENDOUR.—Sept. 15, T.R., Dublin.
STEP INSIDE.—Sept. 15, Pal., East Ham; 22, Pal., Bradford.
STORY BOOK.—Sept. 15, Palace, Maidstone.
SUNSHINE SALLY.—Sept. 15, Hippo, Salford.
THAT'S THE SPIRIT.—Sept. 15, King's, Dover.
THERE'S NO ARGUMENT.—Sept. 15, Grand, Clapham.
THIS WEEK OF LAUGHTER.—Sept. 15, Empress, Brixton.
TINY TOWN FOLLIES.—Sept. 15, Grand, Luton.
TOUT PARIS.—Sept. 15, Empire, Birmingham.
TOWN SHOW.—Sept. 15, Hippo, Portsmouth.
TUBBY'S NEST EGG.—Sept. 15, Met., Bootle.
TUNE IN.—Sept. 22, Empire, Kingston.
VALUE FOR MONEY.—Sept. 15, Royalty, Chester.
WHAT PRICE THE NAVY?—Sept. 15, Empire, W. Hartlepool.
WIDE-AWAKE.—Sept. 15, Hippo, Ilford.
WHY GO TO PARIS?—Sept. 15, Palace, Huddersfield.

CONCERT PARTIES.

ANDIE CAINE'S CABARET FOLLIES.—Royal Pav., Filey (season).
ARCADIA FOLLIES.—Skegness (season).
ARCADIAN FOLLIES.—South Pier, Blackpool (season).
BLUE BIRDS.—Pavilion, Llanfairfechan (season).
BRAN TUB.—Sept. 15, Regent, Grimesthorpe.
BRID BING BOYS.—Bridlington (season).
CABARET KITTENS, THE (Ronald Frankau).—Grove Park Pav., Weston-super-mare (season).
CABARET KITTENS, THE (Naunton Wayne).—New Cosy Nook Pav., Newquay (season).
CABARET KITTENS, THE (Harry Brunning).—New Concert Hall, Teignmouth (season).
CABARET CLOWNS OF 1930.—Harrison Drive Pav., Wallasey (season).
CABARET FOLLIES.—Pier Pav., Herne Bay (season)
CATLIN'S ROYAL PIERROTS.—Arcadia, Scarborough (season).
COLOUR BOX, THE.—Worthing (season).
DE LUXE.—Sept. 15, Pav., Burnham.
EVENING FOLLIES.—Wellington Pier, Gt. Yarmouth (season).
FARCE.—Sept. 15, Prince's Pav., Brighton.
FELIXSTOWE ENTERTAINERS.—Ranelagh Gdns., Felixstowe (season).
FOL-DE-ROLS.—Floral Hall, Scarborough (season).
FOL-DE-ROLS.—White Rock Pav., Hastings (season).
FOL-DE-ROLS.—Floral Hall, Westcliff (season).
FRAGMENTS OF 1930.—Sept. 15, Olympian Gdns., Rock Ferry.
FRED WILDON'S ENTERTAINERS.—Margate (season).
FREDDIE FAY'S FROLICS.—Burnham-on-Sea (season).
FRILLS AND FLOUNCES.—Sept. 15, Granville Gdns., Dover; 22, Pav., Deal.
FROLIC AND FUN.—Sept. 15, Summer Pav., Barrow.
FUN O' THE FAYRE.—Sept. 15, Pav., Littlehampton.
GAIETIES.—Pier, Llandudno (season).
GOLD'S YACHTSMEN.—Ramsgate (season).
GOOD COMPANIONS.—Sept. 15, Pier, Bournemouth.
HAPPY-GO-LUCKY.—Literary Hall, Worthing (season).
HARRY LEE'S ENTERTAINERS.—Prom. Pal., Portobello (season).
JACKS AND JILLS.—Beach Pav., Great Yarmouth (season)
JACK SHEPPARD'S ENTERTAINERS.—Madeira Lawns, Brighton (season).
JIMMY DOUGLAS'S MASCOTS.—The Tower, Skerries (season).
LAGUNA FOLLIES.—Clacton Pier (season).
MAC'S SUPREMES.—Sept. 15, Kingsway Pav., Cleethorpes; 22, Grand, Bridlington.
MANX MASCOTS, THE.—Sept. 15, Pav., Port Erin.
MARGATE ENTERTAINERS (Gold's).—Sands Pav., Margate (season).
MASQUERADE FOLLIES.—Sept. 15, Torquay.
MIRTH.—Sept. 15, Summer Pav., Tunbridge Wells.
MUSSON'S ENTERTAINERS.—Roundhay Park, Leeds (season).
NE'ER-DO-WELLS.—Sept. 15, Summer Pav., Shoerness; 22, Spa, Felixstowe.
ON WITH THE SHOW.—North Pier, Blackpool (season).
PED'LERS, THE.—Clifton Hall, Margate (season).
PEEP SHOW.—Esplanade Pav., Ryde (season).
PIER REVELS.—Pier, Eastbourne (season).
PLAYMAKERS.—Sept. 15, Pav., St. Annes-on-Sea; 22, Kursaal, Whitby Bay.
PLEASURE.—Sept. 15, Tennis Pav., Filey.
PLEASURE SHOW.—Pier, Hastings (season).
POPPIES.—Bohemia, Broadstairs (season).
POPPIES.—Central Pav., Hastings (season).
POPPIES.—Pergola, Bexhill (season).
PRO RATAS.—Sept. 15.—Col., Aberystwyth.
QUEERIES, THE.—Happy Valley, Llandudno (season)
RAMSGATE ENTERTAINERS.—Granville Pav., Ramsgate (season).
RANDELL JACKSON'S ENTERTAINERS.—Pier Pav., Margate (season).
RIGMAROLES.—Sept. 15, Cinema, Holbeach.
SOUTHWOLD PIER FOLLIES.—Pier Southwold (season).
SPARKLETS.—North Pier, Blackpoo (season).
SUMMER REVELLERS, THE.—Alex. Weymouth (season)
SUNSHINE AND LAUGHTER.—Westcliff Gdns., Clacton (season).
TELEVISION.—Sept. 15, Spring Grdns., Norwich.
TOWN TOPICS, THE.—Sept. 15, Adelphi Gdns., Paignton.
VIVANDIERES.—Sept. 15, Parks, Cardiff.
WHITE HEATHER.—Sept. 15, Brighton.

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Harrison, Miss Muriel.
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Heath, Miss Mary
Holland, Mr. G. B.
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Jewell, Mr. Jimmy
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King, Mr. Victor
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Sandrisi, Mr. Max
Satey, Miss Louie
Savage, Mr. Norman
Scruby, Mr. Alex.
Sears, Miss Jenny (Harmony Girls)
Seymore, Miss Madeline
Shepherd, Mr. W. V.
Short, Mr. Howard
Sielle, Mr. R. (Sielle and Mills)
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Spray, Mr. J.
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Stephenson, Mr. George F.
Stewart, Mr. Alex.
Stone, Mr. Reg.
Summers, Miss Eugene
Swain, Miss Betty
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Taylor, Mr. Sid.
Temple, Miss Emma
Thompson, Mr. Jack
Tunneradge, Miss Madge
Tod, Mr. Quentin
Tree, Miss and Mr.
Turner, Mrs. & McNicol
Tussaud, Mr. Louis
Venus, Mrs. K.
Vere, Miss Vera
Vernon, Captain R.
Vernon, Mr. Claud
Victor, Mr. Fred
Walker, Mr. Sid
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"UP THE GARDEN."

AT THE "Q."

A Comedy in Three Acts, by David Evans, presented by Lenton Murray at the Q Theatre on Monday, September 8.

Lady Stella Miles ... Kathleen Boutall
Mrs. Marjorie Montague ... Peggy Surtees
Sir Edward Miles, K.B.E., K.C., M.P. ... Tom Shelford
Reginald Dorne ..... Lenton Murray
Sir Henry Mears ... Vernon Fortescue
Producer ..... George Owen

Once more we have a play about the elderly, stiff, prim and proper husband (who, of course, is a divorce lawyer and a Member of Parliament) and his gay, frivolous and headstrong young wife. Naturally the naughty young wife is found in a compromising situation in the first act and naturally the elderly husband threatens divorce. Of course, he loves her and she loves him and you know everything will be put right before

(*Continued at foot of cols.* 5 *and* 6).

the curtain falls. But something has to be done about it, and that is what Mr. Evans proceeds to do.

The unbending Sir Edward suggests that his wife shall continue under his roof—but as his wife only in name. As long as there is no scandal she may do what she will. By this time the little baggage has found out that she loves him. When the dignified legal knight starts to caper about and chirp doubtful ditties and refer to questionable night-clubs at the breakfast table (part of his deep-laid plan—he thinks it is deep), Lady Stella begins to be alarmed. As a means of attracting her husband's attention to herself she decides to lose her memory but eventually recovers both that and her husband.

The play tends at times to be nearer to farce than comedy, but there is some good humour in the lines—more boisterous than subtle. Tom Shelford was an excellent Sir Edward, quite the K.C., M.P. even in his moments of unbending. Kathleen Boutall filled the rôle of Lady Stella amply. A great deal of her work was most amusing, but we wonder whether Lady Stella would really have worn that frock in the first act. Vernon Fortescue was "ye olde countrye doctor" to the life. Lenton Murray was the silly ass to perfection.

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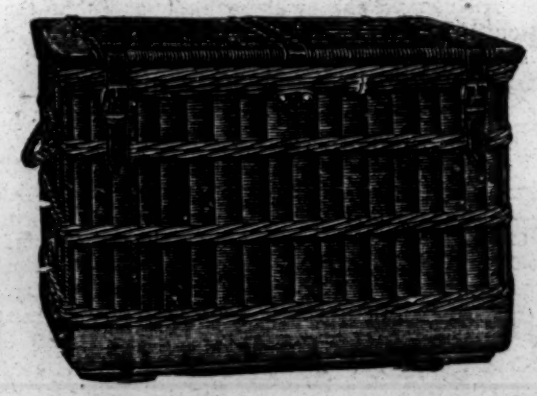
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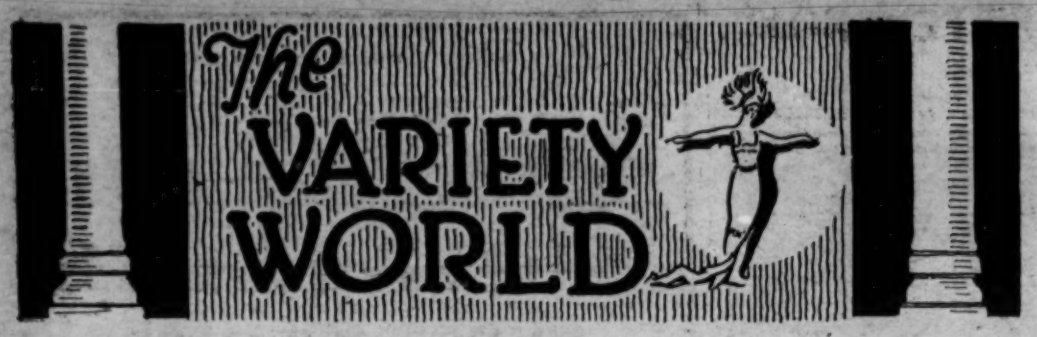

More Variety in Cinemas.

There are decided indications that cine-variety is being restored, and, that in the near future, a number of cinemas will be added to the ever-growing houses in which vaudeville will form a prominent feature of the programmes. It is understood that the P.C.T. circuit have in active preparation seven companies who will form a miniature revue and make a tour of the houses throughout the Metropolis and the provinces. In addition, the end of the month will see the replacement of ten cinema orchestras on the circuit.

Mention of the P.C.T. reminds one that their latest house, the Victoria, will soon be opened. A cine-variety type of entertainment is to be a feature of the policy. Rehearsals have been in progress for some time now under the direction of Albert de Courville, who is to be responsible for the vaudeville side of the programmes. The opening night promises to witness a revelation in startling "presentations."

America Day.

Play for the Leviathan Cup took place last Wednesday, and for some unknown reason proved to be the poorest attended meeting of the season. No American entered at all, there being none in Town at the time, and only twelve V.G.S. members turned up. This was very disappointing to the Committee, as they had done their best to popularise the first of these annual events. However, those who were present had a very fine day for golf, and two of them managed to "tie" for first place, Alf. Byron and W. J. Murley both doing a 73 net—very good going on a not too easy course. These two will, of course, be playing off for the Cup during the next few days. They were closely followed by George Lee with a 76 and Jack Barty with a similar score.

Outstanding Competitions.

In the Will Fyffe prize, Billy Merson has been given a walk-over by Will Hay, the latter being unable to make the time to play off. Mr. Merson will now meet Vic Morton in the third round of this competition. The tie for first place in London for the Captain's Prize was settled last week, Bert Weston triumphing over George Doonan. Weston will now meet Harry Angers in the final.

Handicapping.

The Committee have seen fit to reduce the following handicaps: Alf. Byron from 15 to 13 and W. J. Murley from 17 to 15.

Forthcoming Events.

To-day (Wednesday) at Sudbury is the V.G.S. Championship played off scratch, and in conjunction with this event is the Autumn Handicap. On Friday, at Brent Valley, the first competition for the Berks Trophy takes place. As has been stated, this event is only open to members whose handicaps are from 20 to 24 inclusive. On Wednesday next the Society entertain Brent Valley in the return engagement at Molesey Hurst. The Secretary will be pleased to hear from members wishing to play in this game. On the following Sunday, Sept. 28th, the last of the series of matches against Chertsey will be contested.

Theatre's Miniature Golf.

The first of the new Tom Thumb Golf Courses to be opened in London will be available to the general public in a few days' time, as an outside attachment to the Chiswick Empire, close to the rear wall of the theatre. It is a golf green made of cotton, the composition being dyed cottonseed husks, the only material so far discovered that will give consistency and resiliency equivalent to well-rolled turf. The course is roughly eighteen feet square, and there are eighteen holes. Admission is sixpence for nine holes and one shilling for eighteen. In the evening, the course will be illuminated.

O'Gormans in Production.

The Bros O'Gorman, Dave and Joe, who are splitting their time between Holborn and the Palladium this week, will open in their own new production on October 6th.

Magic and Comedy.

That entertaining and talkative magician, Fred Culpitt, who is an immense attraction in the super cinemas as well as the variety halls, is causing much favourable comment at Stamford Hill this week. He is "assisted by" Miss Jan Glenrose, whose partnership in the performance of the act makes it a commercially and entertainingly successful confederacy of conjuring.

Ralfini at the Coliseum.

Jan Ralfini and his band, who are causing something of a furore at the New Carlton, Islington, this week, is to come to the Coliseum on Monday with a versatile show, second to none.

"Une Nuit Excitante."

William Henshall presents for the first time in England next Monday, at the Empire, Bristol, the famous French revue, "Une Nuit Excitante," with a cast of forty artists. The production in its entirety, including scenery and costumes, have been made in Paris. The cast includes Andree Meryso and Bisogni, French dancing "stars," Claude Gardner, Peter Lane, Melena Calverley, Reginald Moore, and the Prince Sisters. The show is full of amazing stage surprises, and is produced by Walter Paskin. It comes to Stoke Newington on October 6.

Marie and Maurice.

Those talented dancers, Marie and Maurice, opened successfully in T.M. Productions' "Show Life," which is at the Hippodrome, Belfast, this week. They go to Blackburn and Halifax and will be in town later in the autumn.

Cable and Carr in Scotland.

Tom Cable and Dot Carr have started with success on a month's season at the Pavilion, Perth, where they are great favourites.

Scotch Hebrews.

Peel and Curtis, the two Scotch comedians are proving an immense draw, topping bills all over the provinces, where their brand of humour is always popular.

Edith Price Back in Vaudeville.

Edith Price, the clever comedy entertainer, has just concluded a successful summer season with the "Fol-de-Rols" and will be back for variety on September 27th with a new act.

George Formby.

George Formby, "a chip off the old block," headed an excellent variety bill at the Palace, Blackburn, last week. He had previously scored there in revue, but his debut as a solo turn had been awaited with interest. Let it be said at once that he was a big success, both in song and patter. Chatting with an "Era" representative, George said that he still had one or two more variety dates to fill, and that he was then going back in production.

Danny Small for R.K.O.

Danny Small, the coloured singer and dancer who, it will be remembered, did well over here last year, is back on the R.K.O. time, teamed with Harold Mays. He has not yet settled when he is coming back here.

Harry Nesbitt's Teeth.

We hear that teeth competitions are in vogue in Germany. If Harry Nesbitt is in the offing, he should stand a good chance for a prize.

Big Four.

The Big Four, the quartette of Australian vocalists who arrived here last week, will open at Chiswick on Sept. 29th, not at the Coliseum next week, as announced elsewhere.

Chic York Not Back.

York and King will not be back here for some time as they have a solid 50-week contract over the R.K.O. circuit. Their world tour has greatly increased their value and popularity in their native land.

Oriental Success.

Long Tack Sam and his troupe, including his daughters Mi-na and Nee-sa, who were over here last Christmas season, are back in New York variety theatres, where they are proving invariably successful.

She Knows Where You Live.

D'Alba, the Australian mind-reader, is back in Town next week, after a successful provincial tour, and her act alone is well worth a visit. She tells you such surprisingly amazing things. She will be at Chiswick and the Metropolitan, not to mention a few dozen cabaret shows this month.

Pearl Green Again for Television.

Miss Pearl Greene will again broadcast to-morrow for Baird television, having been so successful before. She is shortly going again into West End musical production.

"Tweet! Tweet!"

Little Tweet, the famous singing canary, is appearing together with its sponsors, the Aucklands, as a prologue to the film, "Canaries Sometimes Sing," and puts interest into the show from the first foot of film.

Anna Rogers.

Little Anna Rogers, the youngest mimic of stars, is well booked up into next year, and has received a bunch of contracts through Darewski from the G.T.C., including six dates at Holborn.

Futures at The Met.

The standard of programmes at the Metropolitan in these days is of a very high order, and Billy Matthew tells us that future bookings include Carl Brisson, Gaudsmith Brothers, George Clarke, Lily Morris, the Digitanos, and Ann Bradley and Pat Rossborough, etc. "The Beauty Parade" is being presented this week.

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LONDON VARIETY THEATRES.

Reviewed by M. WILLSON DISHER.

THE COLISEUM.

Audiences are very loth to let Herschel Henlere go. His juggling with tunes takes so strong a hold of their fancy that when the tabs are descending they are eager for him to begin all over again. He changes from "Come, come I want you only" into "Come, come, come and make eyes at me" with such facility that this and every succeeding transition catches us by surprise no matter how well accustomed we may be to his methods. His skill is partly the result of a very thorough acquaintance with the popular songs of many years past, added to a sprightly sense of humour which causes him to link them together in a chain of happy incongruity.

There is atmosphere in "The Poacher's Son." While Johnson Clark talks to Hodge outside the caravan, the scents of under the greenwood tree seem wafted across the footlights. His sense of character is extraordinarily vivid. Though their conversation carries a jest in every "retort discourteous," it creates as true a sense of actuality as many a realistic novel. The return of the Gaudsmith Brothers is a very welcome event. They stand out distinctly from the long procession of burlesque tumblers who have crossed the Atlantic recently. This difference is not solely due to their dogs. They themselves have a droll way of showing concern, when they fall or wait in vain for the poodle to mount their shoulders, which endears them to us as a couple of dry old fogeys.

The novelty of the programme is the act of Joe Bonell and Ellen Bay, who dance in a style of their own. She has swivel-joints which enable her to change herself into stars of various and startling shapes; he performs comical steps while playing first a monstrously large and then a miniature saxophone. Whether as a bugler of some heretical regiment of fusiliers or as the pseudo gentleman in Nonconformist evening dress, Billy Bennett keeps consistently to that brand of nonsense which has made his name famous. Yet so great is his popularity and so unctuous his oratory, that he could make a recital of the tables of weights and measures sound funny.

In "Micky Breaks Into America," a sketch by Harry O'Donovan, we see some Irish Players "with a difference." At the head of the company is Jimmy O'Dea, a little fiery fellow who fights at his farewell to old Ireland and again at his landing on Ellis Island. He has an expressive face, and an intensity which lends itself to the caricaturing of melodramatic situations. There is, of course, a storm of applause to greet José Collins and at the end of each of her songs. "The Interlude of War," acted by Phyllis Neilson-Terry, again leaves a deep impression. Jessie Ruddock's Girls create a feeling of liveliness following the overture and intermission.

HACKNEY EMPIRE.

An ideal variety combination here this week is headed by Gertie Gitana, the "idol of the people" and G. H. Elliott, the original "chocolate-coloured coon." Gertie Gitana possesses the happy knack of winning her way straight into the hearts of her audience. Her engaging smile and gentle personality weave a spell of magic impossible to withstand. But Gertie is also an extraordinarily versatile entertainer. With a repertoire of new songs and haunting ballad successes, and a specially arranged medley of old favourites, Gertie sings in that sweetly-pretty voice that has made "Nellie Dean" a treasured memory. Her saxophone solos are perfectly rendered, while her tuneful yodelling and speedy step-dancing supply a contrast in an entertainment that scales the heights of artistry. Paul Zaharoff looks after the musical end.

G. H. Elliott's popularity is also based on the enduring foundation of talent and personality. To listen to his melodious voice with its pleasant yodelling quality and to watch his incredibly light-footed dancing is to enjoy one of the most attractive entertainments on the halls. Whether attired in immaculate white ducks or a lounge suit with wide-brimmed straw, his clothes are as smart as his work and harmonise with his song themes as his voice does with music. Then there is the cheerful and tearful comedienne, Beryl Beresford, with Leslie Hinton at the piano. This droll and inimitable comedienne stands absolutely alone. Comic songs are twice as comic when she sings them, while her masterpiece is the number where she sings and sobs at the same time.

Charles Jones and Victor Thomas appear in their comedy sketch, "Men were Deceivers Ever." There is a lot of talk about masculine women, but Charlie is a real hundred per cent. specimen. Amazons haven't a look in after seeing this big boisterous damsel, and his reception is enormous. In his fierce attachment to Victor Thomas, he causes screams of laughter and applause. Parr and Parr are inimitable dancing comedians. Their accuracy and precision is astonishing, and the rich vein of comedy running through their act keeps the audience laughing. Jass and Jessie are a delightful couple, who create an uproar of merriment with the antics of their man-horse, and present an act in which there is novelty, comedy and skill. Arthur Pond, the humorous fellow with harmonious ambitions, is a burlesque comedian who sings and gets big applause for his undoubtedly funny work. More appreciation is handed out, too, to Fred Decuna, a cheery entertainer, with songs, dancing, music and smiles. A one-man show in himself.

Robb Wilton.

Paying his second visit to the Argyle, Birkenhead, within three months with his latest success, "His Journey's End," Robb Wilton enjoyed another happy week here last week. Robb told us the other evening at the South London that when he was in Liverpool a few days ago he had a long and interesting chat with W. W. Kelly, under whom he played for in "The Royal Divorce" before he came into variety.

THE PALLADIUM.

Here is a programme which begins and ends with a whirl. At first we witness the acrobatic dancing of D'Armandi and Lavelle, exponents of the poetry of motion, who carry us with them into a spin of delight. At the last we dizzily watch the swift circling of the Robbins Trio, who seem to get the maximum possible speed out of roller-skates, when the girl, held by one foot, is swung through the air while her partner twists round rapidly, we gasp for breath.

New tricks are exhibited by Paul Kirkland and Co. Himself is a master of balance, who dances while ascending an unsupported ladder, and juggles with a paper cone slight enough to be affected by a draught; in fact, we cannot be sure whether his request for the gallery doors to be shut is in jest or earnest. "And Co." consists of a dimply maid who has to be his assistant in a nerve-wracking ordeal. There are two chairs, the one which has very uncertain legs—he turns upside down and balances the other upon it, feet to feet. While the maid is seated on the uppermost one, he lifts the lower and carries the whole structure about on his chin. Oh! that a maid would have as much faith in me! ("Have a little faith in me" ought to be the accompaniment for this feat).

The Harmony Kings are back again, singing a medley of plantation songs, such as "Carry Me Back to Old Virginia," and spirituals, such as "I Got Shoes." What with their ingenious imitation of a calliope, and their moving study of the father who teases his infant son, they continue to spice part-singing with the utmost amount of variety.

Fresh from his triumph at the Holborn Empire, Harold Walden wins an equally warm welcome here with his knowing songs and breezy way of telling the tale: he has the virtue of a very decided originality in addition to his other talents. "You'd Never Expect It" is played by Edgar Medley and Marie Duprey with expert wit. Cortini performs the most picturesque of conjuring tricks, and the O'Gorman Brothers fool with a perfection that only those who have the music-halls in their blood can produce.

"The Valiant," that admirable sketch which was so tensely acted by Dion Titheradge some time ago, now serves as a vehicle for Conway Tearle's appearance "in the flesh." Adele Rowland (Mrs. Conway Tearle) continues to arouse warm admiration with her incisive style in song.

Back in London again after their third season at Douglas, Jack Martell is one of the bright young people at the Empire, Shepherd's Bush, this week, and his act is proving a popular success.

HOLBORN EMPIRE.

After Dudley Dale has performed his lively dance in long boots, three smart young men enter with a clown. These are the Bennos of springboard fame. Their starched collars and cuffs indicate the ease with which they perform the most difficult feats. They remain unruffled while somersaulting arm in arm, or flying through the air to land on a partner's shoulders. The Auguste of the quartet keeps the audience highly amused, although some of his pranks also arouse our serious admiration. Then come the O'Gorman Brothers, whose nonsense defies explanation. It is not ruled by logic, but springs from the instinctive knowledge of what the public wants which is possessed by those who have been before audience since childhood. Those antics of the clown of the pair, who attempts to spring to his feet after lying down, fails again and again, and consoles himself by using his brother as a dancing post, are bits of fooling inspired by this rare "sixth sense." Next Nina Doria, who has an arresting personality, and ringing voice.

"You have seen other xylophonists of the foremost rank, but never one as rank as I am," says Lamberti to the audience. It is not likely that we shall ever confuse him with the others. He wears so affable a smile upon that comic face of his that we laugh whenever we look at him. Yet he is a fine musician who can play Dvorak and Verdi on the xylophone with the quality, I might almost declare, of a jazz band for one and of an organ for the other. He has mastered his instrument so thoroughly that he is not only comedian, but virtuoso. The Houston Sisters are perpetually effervescent and their high spirits are contagious. Sam Barton, though unpretentiously got-up as a tramp, elaborates a profound idea. "He nearly rides a bicycle," the programme states. He teaches us that it may be far more exciting to be constantly near an achievement than to succeed.

"Lamb Charps" is now becoming a historic phrase, thanks to Burns and Allen. Yet we cannot say it in the right way: we lack that baby voice of innocence which makes it so attractive. These two are sure of their welcome in London as long as they remain on the halls: they have won us over completely. With his friendly nod, his direct gaze, his confidential manner, and his reassuring "Fact" after each tall story, Talbot O'Farrell is a complete entertainer before he sings: as soon as the music starts, however, we realise that his voice is the chief reason he is so well known to fame. For the finish Togo, the Japanese juggler, exhibits his skill.

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FROM THE SONG PUBLISHERS.

B. Feldman and Co.

"Dancing with Tears in my Eyes" is now proving to be the outstanding vocal and band hit of the year! This beautiful waltz-ballad has been, or is being, taken up by star artists and musical directors throughout the country. Its success in America promises to be eclipsed in this country. Layton and Johnstone are now making an outstanding feature of "Dancing with Tears in my Eyes," and have also recorded it. Jack Hylton and his famous Band introduced it last week at New Cross and have recorded it with H.M.V. The great band leader says that "Dancing with Tears in my Eyes" is the finest waltz-ballad of the year. It has been issued to members of Feldman's popular subscription club, who are already writing in its praise.

Gertie Gitana is another well-known artist who has taken up "Dancing with Tears in my Eyes" and is introducing this number at an early date. Miss Gitana is a great Feldman enthusiast.

Appearing in Toto's popular road show, the Four Brightonians are scoring a sensational hit with "Gypsy Love Song.' Felix Napier's big success in this production is the new "smile" song, "Keep a Little Sunshine Always in Your Heart." Lieut. Fletcher and his High Steppers—a new band which promises to create a sensation on its debut at the Coventry Hippodrome next week—are making special features of "Dancing with Tears in my Eyes," "When You're Smiling," "Watching my Dreams Go By," "Gypsy Dream Rose," and "The Barmaid's Song."

The Two Eddies report an outstanding hit with "Dancing with Tears in my Eyes." This number is also proving a wonderful success for Ernest Shannon, at the Glasgow Pavilion.

Ted King appears this week at the Hippodrome, Leeds, and makes an instant hit with "Dancing with Tears in my Eyes." Mr. King is making his first appearance in this country.

Gertrude Concannon, the Australian song-bird, who has been scoring such a sensational hit with "I Love You, I Hate You," has now introduced the latest waltz-ballad, "Dancing with Tears in my Eyes."

Manny Gilbert, who opens with his new act at the Shakespeare, Liverpool, will make a big feature of "Dancing with Tears in my Eyes."

Charlie Tucker has broadcast "Dancing with Tears in my Eeyes" with big success. Violet Essex has recently broadcast "Gypsy Love Song."

Hugh Ormond, appearing in W. Barry Baldricks' "All Right on the Western Front," is scoring all along the line with "My Heart is Bluer than your Eyes" and "Dancing with Tears in my Eyes."

Randolph Sutton continues to make an outstanding feature of "I've Got One Arm Round Mary."

Feldman hits featured in Francis Laidler's popular revue, "The Reply to the Talkies," include: "If You Were Mine" and "If I Can't Have You."

Stuart and Cannon report big success at the Hippodrome, Bristol, with "Dancing with Tears in my Eyes."

Hubert Suddaby is broadcasting "Dancing with Tears in my Eyes" from Belfast. In his music-hall act he is also featuring "When You're Smiling" and "The Barmaid's Song."

Join Feldman's Orchestral Club for the pick of the winter band hits!

Lawrence Wright Music Co.

Two of the greatest hits issued by Lawrence Wright House in recent years are "Sunny Side Of The Street," and "Exactly Like You," these numbers are without a doubt the most popular successes for the autumn. Miss Beryl Lesley in Gordon Marsh's Entertainers at Westbrook Pavilion, Margate, finds "Sunny Side Of The Street" her greatest season hit. Other successes in the same production are "Meet Me In My Dreams To-night," "Molly," "Exactly Like You," "Sittin' On A Rainbow," and "I Don't Wanna Go Home," the latter sung with great success by Fred Wynne.

Pete Davis, producer of Ben Popplewell's Wonder Show at the Gaiety Theatre, Ayr, reports remarkable success with "That Night In Venice," which he has made a big production number. Other hits in the same production are "Exactly Like You," "Meet Me In My Dreams To-night," "Happy Days Are Here Again," "Silv'ry Moon," "I've Got A Feeling," "Molly," "Moanin' For You," "Romance," "Handsome Gigolo." This week Pete Davis introduces the firm's new number, Horatio Nicholl's "Gipsy Melody" as a big production scena.

The artistic comedy dancing duo, "Grant and Cute" have several Wright numbers in their repertoire, chief of which being "Sunny Side Of The Street," "Molly," "Sittin' On A Rainbow" which they work to great effect.

We hear from Betty Yorke, the versatile soubrette-comedienne, that she has introduced "Sunshine Of Marseilles" into her act, and it proves to be the biggest success she has had, this number she intends to work in Pantomime in which she will appear as Principal Boy.

We visited the Osborne Theatre, Manchester last week where we saw "Breakaway Revue," and heard Ruth Beaumont and Bobby Burns putting over "I've Got A Feeling," in their own inimitable style. This is a sure winner for them. In the same production "Molly" is rendered in excellent style by Tom Crook who cleans up with the number. In the same show the Page Boys are working "Sunny Side Of The Street" to great effect.

At the Coliseum, Oldham, last week, Nora Bancroft put over in splendid style that Wright favourite "Meet Me In My Dreams To-night," and she brought the house down wtih her effective rendering. On the same bill the Four Sydney Steppers worked "I've Got A Feeling" with tremendous applause.

Last week, at the Clapham Grand, we saw Beattie and Blake, and they gave an excellent rendering of the new Wright hit "I've Got A Feeling." They say this is a sure winner for them.

At the Peckham Tower, last week, we had the pleasure of hearing Peel and Curtis putting over in their own inimitable style the great Wright favourite "Meet Me In My Dreams To-night" for which they obtained rounds of applause.

We saw the Crastonians last week at the Mile End Empire where we heard them in their excellent rendering of "Lazy Lousiana Moon." We also heard Syd Moorhouse at the West Ham Kinema putting over in very fine style "Ro Ro Rolling Along" which proved a winner.

The Wright House sure have some great hits in their catalogue, and there are still more in preparation. Call at their professional rooms and hear all the numbers.

Victoria Music Publishing Co., Ltd.

"A Cottage For Sale" is still the biggest song in the country and continues to make new friends every day. Miss Gracie Fields intends to feature "A Cottage For Sale" throughout her American tour, which is certainly a compliment to a wonderful song. A line from Ernest Shannon, that versatile artist, informs us that "A Cottage For Sale" is the biggest song in his act, and we are looking forward to hearing him feature this number at Wood Green Empire, week commencing September 22nd.

Dorothy Storm, who appeared at the Mile End Empire and Stamford Hill Cinema last week, made a terrific success with "A Cottage For Sale." Don Ross writes to say that Miss Gertie Gitana is doing very big with "A Cottage For Sale." Miss Gitana is a very big draw in London and Hackney audiences are sure to hum and whistle the refrain of "A Cottage For Sale" after hearing Miss Gitana's great rendering. We heard from Minnie Love last week, and she informed us that "A Cottage For Sale" was very popular with Brighton audiences.

"I Remember You From Somewhere" is a brand-new ballad fox-trot, and artists looking for a certain applause-getter should not miss this number, which will be even bigger than "A Cottage For Sale." A line from Alan Martin, of Ruane and Martin, tells us of the great success he is having with that wonderful

(Continued on page 13).

WILL FYFFE

SCOTTISH CHARACTER COMEDIAN.
This Week, HIPPO., WOLVERHAMPTON.
Agent—TOM PACEY.

BILLY CARYLL

SAILING PER S.S. "HOMERIC" TO AMERICA TO-DAY.

HILDA MUNDY

SAILING PER S.S. "HOMERIC" TO AMERICA TO-DAY.

THE JOVERS

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FROM THE SONG PUBLISHERS.

(Continued from page 12.)

Irish punch ballad, namely, "By The Waters Of Killarney." This is a song for all vocalists and is developing into a standard number. A new number just released is "So Beats My Heart For You," a beautiful semi-straight ballad with a very powerful lyric set to a great tune.

"When The Little Red Roses Get The Blues For You" and "Sing A Little Theme Song" are the feature numbers in Warner Bros. new talkie "Hold Everything." Both these are ideal duets and have very catchy refrains. "On A Little Street In Honolulu" is just released and artists looking for production numbers are advised to obtain their copies immediately.

Last but not least, we have great pleasure in announcing through these columns De Sylva, Brown & Henderson's latest masterpiece, namely "Don't Tell Her What's Happened To Me." This is the greatest ballad that these famous collaborators have ever written and is destined to be the biggest song in the country in a few weeks' time. Band parts are now ready in several keys. Vocalists, don't miss this world-beater. A wire just received from Bob Lloyd and Betty Hill, playing the Hippodrome, Exeter, this week, tells us that "Don't Tell Her What's Happened To Me" was a riot for them Monday night.

Send 2/- for a full selection of Victoria hits, including those above-mentioned.

Francis and Day.

"We Must all Pull Together" was an instantaneous hit as produced in Harry Beresford's "Sensations Revue," by Victor Duprez and his Band. This number proves increasingly popular with audiences at the King's, Manchester, this week.

Ross and Sargent, the popular wireless, gramophone and cabaret duo, have now added "If I had a Girl like You" to their already well-chosen repertoire; and report big receptions for this number wherever they sing it. "Cryin' for the Carolines" and "When its Springtime in the Rockies" continue to be two unfailing hits for Richard Neller, who is popular with audiences at the Empire, South Shields, this week. This artist is enjoying a successful run with Archie Pitts' "Making Good" Revue.

Teddy Morris and his Band, who are a popular feature of "There's No Argument" Revue at the Grand, Clapham, this week, have artistic arrangements of "When its Springtime in the Rockies" and "Cryin' for the Carolines," which are enthusiastically received by audiences. "Should I?" is a big vocal hit in the show. Patrons of the Hackney Empire this week certainly appreciate the appearance there of Gertie Gitana, who displays fine judgment in her choice of songs. "Should I?" is, of course, an established favourite with this versatile artist.

Making his first appearance in English variety at the Liverpool Hippodrome this week, Ted King is proving a big attraction with his fine renditions of modern songs. "With You," sung with a wealth of feeling and expression, is one of the strongest hits he has ever handled. Jackie Marks and Ivy Luck are creating much mirth at the Shepherd's Bush Empire this week, and during a quiet interval in their act, are heard to fine advantage in "Should I?"

In a letter from that versatile entertainer, Claude Worth, he reports the enormous success of "If I Had a Girl Like You," "We Must All Pull Together," "Have a Little Faith in Me," and "When its Springtime in the Rockies." This artist is at present enjoying a successful season with the Rothesay Entertainers. Albert Darnley, junr., appearing in Shillingworth Productions at the Crown Theatre, Eccles, is scoring a big success with "Telling it to the Daisies." In this number Mr. Darnley finds great scope for his powerful personality.

Jack Strand, now fulfilling variety contracts, has produced "Should I?" and reports its big receptions at all engagements. Francis and Day material is well represented in Paul Thomson's "Love Liars" Revue, which plays the Olympia, Dublin, this week. Special mention is made of the clever arrangement of "I'm Following You." "When its Springtime in the Rockies" is a sensational winner for Clara Monaghan, The Singing Mill Girl, who is playing variety at the King's Theatre, Longsight, Manchester.

Grant and Cute, at the Salford, Hippodrome, are great "F. & D." supporters, and are scoring with "Cryin' for the Carolines," "Should I?" and "Puttin' on the Ritz." "When its Springtime in the Rockies" is a wonderfully successful production item in Harry Slingsby's "Surpassing Show" Co., which is appearing to good business at the Ocean Theatre, Clacton-on-Sea. Jessie Jewel, who shortly opens with the new revue "Jolly Boy," has decided to make special features of "Cryin' for the Carolines" and "Puttin' on the Ritz."

Playing the Winter Gardens, Hoylake, the Barrie Gordon Trio are featuring "Telling it to the Daisies," and find it a real winner for them. Ernest Shannon is displaying his fine voice to great advantage at the Hippodrome, Warrington, this week. One of the biggest hits he has ever handled is "Just a Tiny Four-Leaf Shamrock."

Janet Joye, now appearing in variety, never fails to score a big hit with Francis and Day's haunting fox-trot ballad, "There's a Danger in your Eyes, Cherie." Presenting his new act with complete success at the Gaiety, Belfast, this week, Gilbert Suddaby, the noted bass-baritone, creates a furore with his artistic interpretation of "When its Springtime in the Rockies." Louise Cecille, playing variety, has just included "When its Springtime in the Rockies" and "It Happened in Monterey," and reports great results with these numbers.

Peter Derek, Limited.

It is interesting to note that other publishers are now making a feature of All British Music, but one must not lose sight of the fact that Peter Derek, Ltd., have always adopted the slogan of "British Music for British People" and have confined their catalogue to British Productions. This firm has now such an extensive list of numbers for all types of business that it is no longer necessary for professionals to look to America for their music. They have only to call or write to 8, Moor-street, stating their particular lines, and they will receive professional copies of P. D.'s latest productions.

"Hindoo Love Birds," the popular Eastern fox-trot song is being prominently featured by Murray Pilcer and his Band at Margate. Murray and his Boys created a record recently by playing non-stop for 10 hours at the Cliff Cafe. By the way, a hot orchestration of this excellent number is being prepared and will be available very shortly.

Comes news from Brussels from E. Vanden Dungen that "Journey's End," "That Understanding Way," and "Sailing Back Home Again," are a tremendous success out there. He is the musical director of "The Hot Boys Orchestra." These numbers, and "Nobody Haunts Me—Just Only You," are put over nightly at the Queen's Hotel, Leicester-square by the Queen's Cabaret Band. Al Lewis (Sax) and Ben Bekker (piano) make a special feature of "Sailing Back Home Again" as a song and dance act.

"Moonbeam Miss," a jolly fox-trot song, appears to have been a big success up North, where it has been featured at "The Scala," Hamilton, and the Dundee Cinema. This, by the way, is an excellent number to work in a concert party.

P. D. have a wonderfully good selection of ballads. "Fallen Leaves," by Don Angel; "Tho' Seas Divide Old Devon," by Hazel E. M. Dare; "After Life's Journey" (sacred song), by Jesse Lawrence; "Billy Brown's Miss Blue Eyes" (light baritone), by P. J. Smethwick, are all good baritone songs. "Two Songs," by Cecil Lockwood; "Noreen," by Honora Rudd; and "A Garden, Moonlight, And You," by J. F. Hardman are welcome issues for Tenors.

Chappell and Co., Ltd.

Fred Clifford writes from "Arcadia," Llandudno, to say that he is having great success with "Sing You Sinners," and Sid Roy and his Lyricals are featuring this number with tremendous success. Syd Moorhouse has included our new hit, "Sweepin' The Clouds Away," in his act; this cheerful number is certain to be a big hit in the near future.

May Thomas is having a very big success with "The World Is Waiting For The Sunrise," in Powis Pinder's show at Shanklin. Edythe Hyland informs us that she worked "The World Is Waiting For The Sunrise" at the Palace Theatre, Edinburgh, last week. At the Holborn Cabaret this week, Muriel Farquhar is working "The World Is Waiting For The Sunrise," "What Have I Done?" our big valse hit, and the new Maurice Chevalier number from "The Big Pond," "You Brought A New Kind Of Love To Me."

Hilda Day is including in her act "The World Is Waiting For The Sunrise" this week at the Palace, Guernsey. Agnes Hirst writes from the Winter Gardens, Liverpool, to say that "The World Is Waiting For The Sunrise" is one of her biggest successes. Nancy Logan reports great success with "You Brought A New Kind Of Love To Me" and "Sweepin' The Clouds Away." Ross and Sargent have included in their act the new Continental valse "It's For You," and "I Love You So Much" from "The Cuckoos."

All who are interested in our numbers are most welcome at 52, Maddox-street, W.1. We shall be delighted to see you, and shall be very pleased to demonstrate our latest hits. Those unable to come, send 2/- for full selection.

Campbell Connelly and Co., Ltd.

Adele Rowland, who has been retained for a further week at the Palladium, is still making a big success with "Singing A Vagabond Song," and has also introduced "Falling In Love Again," the sensational waltz ballad. Adele certainly knows how to put this over and it is her biggest hit. At the Coliseum, Jose Collins, who is an absolute furore, features several hits from the house of C. & C., her outstanding successes being "Falling In Love Again," the waltz hit of the century, and "Dream Lover," the beautiful waltz from "The Love Parade."

At the Empire, Shepherd's Bush, Babe Simons and his Band are making a triumphant appearance, their biggest hits being "I'm in The Market For You" and "Melancholy." Max Miller, who, apart from doing his own act, is also appearing with Babe, is a riot with the biggest sensation since "Brokenhearted," viz., "Without My Gal." In Teddy Pearce's "Full of Life" revue, the Mystery Singer has just introduced the wonderful ballad, "One Night Alone With You." This, without doubt, is going to be the biggest fox-trot ballad of the year.

The Six Dandy Lasses, appearing in "Duggie Never Owes" Co., are making a big success with "I'm In The Market For You" and "When The Organ Played At Twilight," appealing waltz ballad. In the "Dug-Out Melody" revue, Pauline Ward writes to say that "I'm In The Market For You" is a terrific hit for her. Pauline, who is a versatile artist, is shortly including "One Night Alone With You."

In Lionel B. Edward's new edition of "Hot Rhythm," Mayhew & Francis are a tremendous success with "One Night Alone With You" and "Singing A Vagabond Song." Harry Castelli, the clever accordionist, is also a big success, and his biggest hits are "Cheer Up And Smile," "Falling In Love" and "I'm In The Market For You." Edna Curtis, who has been appearing with great success in "Fun of the Fayre" Co., has been featuring "Over The Garden Wall," the comedy chorus riot, and intends to use it at all her forthcoming variety engagements. In Harry Gordon's successful show at Aberdeen, Micky Francis is making a very big hit with "Singing A Vagabond Song" and "I'm In The Market For You," which is being worked in a special scena.

"Without My Gal," "One Night Alone With You," and "Falling In Love Again," three of the greatest ballads written for years, are fast soaring ahead and artists are once again advised to write in immediately for same. Reg Bell called in to say that "Over The Garden Wall" is the biggest comedy song he has ever had. "Cheer Up And Smile," the greatest happy-go-lucky song yet written, is fast becoming a rage and is featured with great success by Doris Bransgrove in "This Week of Laughter" revue. Evelyn Laurita, the charming soprano, has just introduced "I'm In The Market For You," and is delighted with its reception.

In "One of the Best" revue, Tom Deere is making a sensation with "Without My Gal," and is shortly including "One Night Alone With You." Tom is always a riot with this type of song. In the new production, "Tout Paris," Richard Jerome has just introduced "One Night Alone With You"; this is proving a phenomenal success.

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Rehearsal 12.
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The above are communicated for information without prejudice.

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Trade Unions and "Canned" Music.

The Scottish Trade Unions are persisting in their determination to boycott the talking picture houses where the orchestra has been displaced. Official communications by the General Council of the Scottish Trades Union Congress urge the trade councils in Scotland to bring to the notice of their affiliated bodies the decisions made at this year's annual congress in order that steps may be taken to assist in obtaining the desires expressed in the decision. Attention is drawn to the decision reached on the question of "talkie" films in British picture houses, which requested all those interested in the trade union movement to use their influence to induce fellow-members to refrain from patronising places where human orchestras have been displaced.

An Optimistic Note.

The announcement in these columns recently concerning the possible effect of Charlie Chaplin's new film on the future activities of the Hollywood producers, has led to endless discussion among cinema musicians. My opinion is that we are definitely moving towards a type of entertainment, where the return of the human orchestra will be an absolute necessity. This is borne out by the fact that with hardly an exception the new large cinemas are being built with fully equipped stages and dressing rooms to say nothing of orchestra wells and scene docks. Obviously there is a reason in this, as speculators will not spend money unless they see the possibility of a fairly sure return. Surely a hopeful sign from which we must draw our own inference.

Arrangers.

Another advance we may look forward to with some degree of optimism is the installation of a competent musical arranger for each orchestra whatever its size. Published copies of music are usually scored for large orchestras and obviously cannot take into account the limitations or otherwise of individual instrumentalists. A trio or quartette often use the parts from these published scores and the result is most noticeable when a rest occurs for one instrument, which, in the full orchestra, would be filled by another player. Such points as this would be looked to and corrected by an arranger and many otherwise good bands would find their services more in demand, for the arranger could so easily overcome the more glaring of these mistakes if not obviate them altogether.

At such a time as the present, when competition is so keen, every avenue must be explored to the full, leaving nothing to chance so that when we return to real music our position will be so strong as to make any craze like the now passing talkie vogue, practically meaningless to the musical profession.

An Impostor in the Far East.

David Arram tells me of a certain individual in India and the Far East who is going about offering contracts in England to bandsmen at figures that would make a London musician's mouth water. The most flagrant case is that in which a three years' contract is offered to a saxophonist at an English seaside resort at £20 a week, with first-class hotel accommoda-

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tion for the man and his wife and children!

Other engagements on equally ludicrous terms are offered—one in respect of a musician as far away as Hong-Kong. In one case the man concerned was a member of a regimental band, and had actually given notice to leave on the strength of the contract. Fortunately, the Commanding Officer wrote to the hotel concerned, and the latter replied repudiating the engagement. What the motive of the impostor can be it is impossible to gather, but musicians in India would do well to give him a wide berth.

The Savoy's Tango Band.

Gerald Bright who is in charge of the orchestra known as Geraldo and his Los Gauchos Tango Band has made such a favourable impression at the Savoy Hotel that the band has received an extension of contract. Mr. Bright leads on the piano and the combination also includes two piano guitars, guitar, violin, 'cello and bass reinforced by a vocalist. The band

GERALD W. BRIGHT.

has become popular chiefly owing to its distinctive rhythm and melodious renderings of the tango. Their *pas de doble* are proving particularly attractive, for the moment they strike up with one of these is a sign for all the guests to go on the floor. They have fixed up the opening date on the National Sunday League and will also shortly be heard on the popular records.

Finsbury Park Astoria.

The opening date of the Finsbury Park Astoria, which is to have a full-sized permanent orchestra, is fixed for Monday, September 29th. Features will be made of orchestral interludes and elaborate stage presentations will figure in the programme.

"Just a Show" at Shepherd's Bush.

At the Shepherd's Bush Pavilion last week, there was an admirable show in which the resident orchestra, under the able direction of Louis Levy, gave a capital musical song scena. No pretentious claims were made for it. It was "just a show" in which the orchestra was featured, interspersed with dances by Four Girl Friends and Henderson and Lennox. The musical numbers included Louis Levy's own arrangement of "The Stein Song," "Dance of the Raindrops" and "Dancing with Tears in my Eyes." The band was augmented by the addition of saxophones, sousaphone and trombones. One, however, noticed the absence of a "trap-drummer." Two pianos enlivened the "hot" numbers. Altogether it was a bright and snappy entertainment.

Promising Squire of the Hickory.

That worthy knight of the hickories, Syd Plummer, was in splendid form when I looked into Murray's the other night, and in "I'm Singing My Way Round the World," was getting the whole crowded floor "going some."

After this, a most surprising interlude came along, for Syd taking a well-earned rest for a few moments, I saw a very youthful drummer take his place. He could not have been more than seventeen.

I enquired of Vic Filmer who the newcomer was, and was delighted to learn it was the younger brother of the 1st alto of this famous band, Harry Gold. The youngster's name is also Syd, by coincidence, but the difference in avoirdupois is unmistakable. Young Syd Gold is certainly highly gifted and should have a brilliant future. I can well dub him a "squire" in attendance to the knight of hickory who opens this paragraph.

Jan Ralfini Leaving Locarno.

Jan Ralfini told me when I saw him last week that he was leaving Locarno on October 6. Jan had a great time at Hackney Empire last week. He opens at the Coliseum on the 22nd of this month.

From Tin Whistle to Organ.

Mr. Charles Matthews, the founder of the Coventry Philharmonic Society, has just retired from the service of the Coventry Corporation Gas Department, in which he was employed for fifty years. Mr. Matthews, who is now in his 65th year, commenced his musical career as an exponent of the tin whistle. He afterwards became associated with the late Sir Herbert Brewer and developed into a prominent Midland organist, clarinet player and conductor. He founded the Coventry Philharmonic Society ten years ago, and was its conductor until last year, when he handed over the baton to Dr. Harold Rhodes.

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EDGAR WHITE

Embassy Six in Ireland.

To-morrow (Thursday) the Embassy Six Band finish their six months' contract at the Plaza Restaurant, Dublin. The band has broadcast every Wednesday for the Belfast B.B.C. and on Thursday evenings from Dublin and Cork. The Embassy half-dozen comprise Alf Horton, Ernie Weaver, Bill Sawford, Harold Hathaway, Berg Larsen and Dan Johnston. The band has been going for several years at leading hotels and will be well remembered for its work with Jane Ayr and Billy Childs' act, "The Two of Us," which toured the principal halls for two-and-a-half years.

Brighton's Blue River Band.

A great hit is being made by Doug. Swallow and his Blue River Band, playing opposite Allan Greene's Band, at Sherry's Dance Hall, Brighton, where they are stationed for an indefinite period. The personnel of the band, a hot seven-piece combination, comprise: Bert Bullock (piano and piano accordion); Stan Hudson (alto sax, soprano and clarinet); Fred Pearce (tenor sax, violin, soprano and clarinet); Harry Daybles (trumpet); Tommy Fennell (trombone and trumpet); Les Walton (banjo, guitars, trumpet and 'cello) and Doug. himself (drummer, xylophone, etc). Prior to going to Brighton, Mr. Swallow was engaged at the "Palais de Danse," Nottingham, playing to record attendances, for nine months, and being twice re-engaged.

Back from the Isle of Man.

Sid Chasid, the violinist, who has been so successfully conducting Lawrence Wright's show on Onchan Head during the season, returned to Town on Monday with his Band. An interesting engagement may be expected in the near future.

Hotel Entertainment.

Mr. Max A. Chappell has arranged with the "Hotel Review" to edit a monthly feature for that journal under the title of "Music, Dancing and Entertainment." The first instalment will be in the October edition.

The Ted Lewis of France.

Ralph Curtis, younger brother of Billy Curtis, the Scotch comedian, is pianist and arranger with Billy Smith's Broadway Entertainers at the Casino, Trouville, where they are known as the Ted Lewis Band of France. They have been successful there for over two years already and have been specially engaged to open for a fortnight at the Empire, Paris.

Roller-Skating Revival at Edinburgh.

The opening of the new season's roller-skating carnival at the Marine Gardens Rink, Edinburgh, attracted a crowd of over 1,000. The skaters whirled around to the music of a military band, and balloons, paper hats and new lighting effects turned the large rink into a carnival indeed. At an interval, an exhibition was given by two members of the staff.

The Radio Boys.

A successful season has been enjoyed by the Radio Boys at St. Martin's Social Club. George Beharrell (saxes and violin) recently joined the combination, and the latest change is George Harrison (pianist and arranger), who is another asset to the band.

A Somerset Season.

On Sunday evening the 7th inst. in the Esplanade Pavilion, Burnham-on Sea, Mr. J. H. Cartmell's orchestra brought its season to a close. Presentations were made to Mr. Cartmell and other members of the orchestra, and speeches of appreciation testified to the popularity of the band.

Sheffield Bandmaster's Appointment.

Mr. William Tomlinson, a well-known Sheffield musician, who has done much work in the city's musical circles, has been appointed bandmaster of the King's Own Yorkshire Light Infantry. Mr. Tomlinson received his musical training at Manchester under Mr. H. Mortimer, and later in London, under Mr. Haydn Draper, first clarinet in the Queen's Hall Orchestra. He joined the Hallamshire Rifles Band at the age of 14, and was band sergeant for four years, playing solo clarinet in the Yorkshire Dragoons. Mr. Tomlinson was one of the founders and secretary of the new Sheffield Symphony Orchestra, and for ten years has played in the Musical Union Orchestra under Sir Henry Coward.

Bath Pump Room Concerts.

The winter season of concerts at the Pump Room, Bath will commence on Thursday, October 2nd when Mr. Edward Dunn and his orchestra will inaugurate their second season at this attractive West of England Spa.

Change of Address.

Alvin D. Keech announces that he has moved to more commodious premises at Bechstein Hall, Brook-street, W.1.

Hush-Hush "Moochi" Meeting.

As it is known that America has sent emissaries over here to investigate the mystery of this "Moochi" dance, the private exhibition being given at the May Fair Hotel tomorrow (Thursday) afternoon, is to be conducted with the greatest secrecy. Robert Sielle and Annette Mills, who discovered this new dance rhythm in South Africa, are absolutely determined that the English dancing profession shall have it first. The doors of the May Fair ballroom will be strictly guarded and only those holding tickets will be admitted.

Agents from the U.S.A. have made desperate attempts to obtain the orchestration of the "Moochi" music, but as Mr. Bert Ambrose, the famous band leader, is in possession of the only copy in existence at the moment, all their efforts have proved futile. The "Moochi" rhythm remains a close secret until Thursday next.

The Stella Norman Girls.

That brilliant combination, the Stella Norman Girls, are fulfilling their fifth consecutive booking at the Queen's Ball Room, Blackpool, and their popularity is ever on the increase. The pianiste is Madge Oldfield, the violiniste Stella Norman, the saxophoniste Mary Richardson and drums and C

melody saxophone Dusty Walker. They are all staunch Wright supporters and acclaim the Wright numbers this season as the best ever. The outstanding feature in all their programmes is "Meet me in my dreams to-night," which they say is in constant demand.

Chelsea Dance Band Contest.

Entries for the Chelsea Dance Band Contest, on October 8, will close shortly, so band leaders should lose no time in making application. All particulars may be obtained of F. Garganico, 58a, Brompton-road, S.W.3.

Chester Tunis.

After a successful season for Mr. Cordell at Tidmouth, Chester Tunis returns to Murray's Club on October 1st.

Lydia Kyasht at York.

The fourth visit of this clever artist last week was a great success, and large audiences were enthusiastic in their appreciation of the excellent fare provided by the "Piccadilly Cabaret." Frank Milne scored a personal triumph, both as pianist and comedian. There is, in fact, not a weak spot in the combination.

Regal Cinema, Beckenham.

The fine new super cinema which has been erected in a commanding situation in the High Street, Beckenham will be opened next Monday. The seating capacity is 2,000. The music will be provided by a large orchestra, and variety acts will be staged. The café which is at ground level is a delightful retreat. Then there is a magnificent Dance Hall on the first floor. It is 3,000 superficial feet in area and it is about 16 feet in height. Car owners will find a well lit free car park. The Regal is the property of the Beckenham Picture Houses Ltd., and will be managed by Mr. Pierrepoint.

Coventry Musical Guild.

The Coventry Musical Guild, a newly-formed organisation, has arranged an attractive programme of lecture recitals for the winter months. Dr. E. Markham Lee will open the series with a discourse upon "Music in Everyday Life." Later, Dr. W. H. Rhodes, the Coventry Cathedral organist, will give four lecture recitals.

Carlton, Islington.

No diminution of the crowds here yet for the sensational opening of this beautiful hall by Royalty is still a nine-days wonder. Jan Ralfini was hailed as a big favourite here with his fine band entertainment. His boys seem to be able to do almost everything in the musical line and gave on Monday a show which the audience could have listened to all the evening were it not that Manager C. H. V. Brown had a lengthy star programme of variety and films. Victor André, the lissom dancer, is included among the "turns of individual high merit."

The Duchess's Piano.

Among the many rooms of the old and historic Glamis Castle, birth-place in these recent days of a Princess, is a sitting-room, excluded and cosy, in which the Duchess of York has spent a good deal of time in the past few months. And in it is her piano, which is moved there for her use whenever she stays at Glamis. The Duchess is a great lover of music, and delights in playing the piano whenever she has opportunity.

North Wales Activities.

We understand that Capt. Davies of the Empire Picture Palace, Blaenau Festiniog has taken a lease on the Town Hall of the same town, and is negotiating engagements with Dramatic, Varieties, and Concert Parties.

Johnny Hamp Arrives.

Johnny Hamp and his Kentucky Serenaders opened successfully on Monday at the Kit Cat Restaurant.

Microphone Debuts.

The B.B.C. announces that three world-famous artists will face the microphone for the first time when they appear at the B.B.C. Symphony Concerts during the coming Season. They are Alfred Cortot, the famous pianist, Adolf Busch, the brilliant violinist and Pablo Casals, one of the world's greatest 'cellists. The series of concerts includes many other artists of international reputation, and the soloist at the first concert will be Guilhermina Suggia. The latest additions to the list of artists are Elisabeth Schumann, well known to Covent Garden audiences, and Fritz Wolff, the famous Bayreuth tenor, who will be heard in a Wagner programme.

B.B.C and New Music.

Owing to the time necessarily occupied in obtaining the independent reports of several readers on each work submitted for consideration and the necessity of arranging main programmes a long time in advance, the B.B.C. announces that musical compositions (other than dance music) submitted before the end of February in each year will receive careful consideration for inclusion in programmes of the following autumn and winter. If received after the end of February, musical compositions will, even if considered worthy of inclusion in the programmes, probably have to remain over until the following year before performance.

Composers will realise that a very large number of works are received and it is hoped that they will co-operate by sending in their compositions during the months of January and February as far as possible.

The B.W.S.O. Busy Rehearsing.

The British Women's Symphony Orchestra, first of the amateurs to take the field, has been busy with rehearsals for some time past. Mr. Geoffrey Corbett, one of the most promising of the Royal College of Music student-conductors, has been sub-conducting for Dr. Malcolm Sargent. He directs an orchestra at Colchester and a choir elsewhere, and was in charge of the two performances by the Operatic Class at the Royal College subsequent to Gluck's *Orpheus*. The B.W.S.O. give the first concert of the season at Queen's Hall on Saturday afternoon, 27th inst., at three o'clock, Dr. Malcolm Sargent in command. The soloist will be Zlatko Balokovic in the Beethoven Violin Concerto, the other items of a purely Beethoven programme being the "Egmont" Overture and the Fourth Symphony.

"Sam, M.D."

When the New Victoria Cinema opened in Edinburgh at the end of August it was noted with pleasure that the directors had decided to install an orchestra. That this orchestra is a large one is a point worthy of note, but more particularly do we welcome the fact that it has been a tremendous success from the very first performance and this popularity whilst it is largely due to the excellence of the combination, must also be taken as a sign of the times. The public want music!

The hall itself is one of the finest I have been in and is modelled on the lines of a Greek theatre with wonderful lighting effects. Sir Samuel Chapman, M.P., performed the opening ceremony, supported by prominent P.C.T. officials, among whom was Mr. Grimshaw, the company's musical supervisor.

The first music to be heard was from the orchestra of twenty-three members playing in the pit "The Victoria March" a piece of undoubted merit composed specially for the occasion by Geo. Louis Zalva, whose services are being retained as musical arranger. Opening with a fanfare of trumpets the march leads into a bold theme, which after some development emerges as a warlike march tune which is later heard as a counter melody to "Within A Mile Of Edinburgh Town."

Mr. Zalva (G. L. Zalva-Cruikshank) is a composer I expect to hear more of, it is only a few months since Messrs. W. H. F. Deane and Sons (The Year Book Press), published a very pretty two part song from his pen entitled "Sweet Spring." He has versatility and originality, and will be responsible for the musical arrangement of all the special interludes which are to be a regular feature at this house.

The musical director of the New Victoria Symphony Orchestra is known as "Sam," his surname is "wropt in mystery." When I asked him how he came to be known by his first name only, he said it was forced upon him. Arriving at a new cinema post after a hasty engagement he was surprised to find himself announced on the playbills as "Sam and his Band"; the manager had only caught this name over the 'phone and had no time to make further enquiries—anyway the name stuck and he became very popular at the St. Andrew's-square Picture House, Edinburgh, where he remained for three years. He was formerly musical director at the St. James' Cinema, London, and judging from the solo I heard him play on the violin he is far above the average in technical ability.

Leslie James (of the New Gallery) opened the new organ, and it is now played each day by Stanley Peters.

Composers Who Take Pains.

Brahms once said that musical inspiration was like a lucifer match, the fire might be in a person's thoughts or character, but until there was some rubbing it did not act. Beethoven knew this very well, for his

(*Continued at foot of next column.*)

CLUB AND CABARET.

By VIATOR.

Murray's Club.

It is good news that cabaret is to recommence here on Sunday, October 5, at 10.30, when a big plantation gala night will be held. I had a chat with Mr. E. A. Cordell one evening last we in the popular Beak-street club, where business is consistently good. As a matter of fact, there was an audition of the show on Wednesday last, but I will refrain from noticing it fully until the actual production on the first Sunday in October. It is described as a sensation in cabaret land, and is presented by Mr. Carl Hyson and called "Dixie Birds." It is full of pep and rhythm and its claim to be the fastest singing and dancing show ever produced would almost seem to be justified. In the cast are Johnnie Nit and the Dixie Singers (of Blackbirds fame) and a company of sixteen coloured artists.

The Cosmo.

Joe Bonell and Ellen Day were the cabaret attraction here last week. When Ellen first appeared, carrying a huge fan, I could not find Joe—he was hiding behind the aforesaid fan. I liked Miss Day's frocks immensely, the first one consisted mainly of huge green feathers. Mr. Bonell was dressed as a sailor and their opening step dance gave promise of the good things to come. Then he dances on his own to "Singin' in the Rain," and introduces some funny steps and some humorous hands and facial movements. His fast footwork whilst almost seated in Russian style brought down the house. The lady's next effort was a clever acrobatic dance with almost contortionist movements, and then her partner enters and endeavours to rival Jack Padbury's band with his saxophone playing. The final dance of these two was as successful as their preceding efforts and the midnight audience on Thursday cheered them to the echo.

The Roadhouse.

Harry Adams' new club rendezvous in Leicester-square with this attractive title had an auspicious opening, and when I looked in last week there was a good crowd present. It is a magnificently appointed establishment and should be an assured addition to London's social life for some time. Harry himself showed me over, and I particularly admired the Italian lanoscape effects on one side of the room and the somewhat futuristic decorations. Pretty pink lights abound and there is a fine view from one end of the floor, where a buffet bar greets one on entrance, to the other end, where Harry Gordon's band sit on an ingeniously raised dais with a most artistic background. Apollo is the receptionist, and professionals have seized the opportunity offered by the Roadhouse for lunch, dinner or supper. The cabaret show is put on at 9.30 and 12.30 and is changed every week. The opening attractions included that great little artist, Lilian Low, Alan Shires and the Australs. Harry Adams told me that he is shortly taking over the Vaudeville River Club at Thames Ditton, which will, therefore, soon be the centre of very bright entertainments.

The Trident.

Joe Mariani had another great show when I looked in at the popular Argyll-street club last week. Ivy Collette and Jan Caryll in their brilliant character dancing were a popular feature. I particularly liked their French Can Can burlesque, but all their work was good. Pretty Miss Phoebe Harris, too, scored heavily with some delightful tap dancing, and Frank Albert and Billy were their usual success with that extremely funny act I have so often described in this column. They are an assured cabaret success anywhere. Wal Brown and his band gave a half-hour's special show after the cabaret to relieve Len Smith and his associates, who always work like trojans here.

The Queen's.

The Girls opened the show here last week with "Cooking Breakfast for the one I Love," and they wore salmon pink pyjamas to add to the effect! Miss Betty Bolton, with her own pianist, looked most attractive in a black frock, with her jet black hair almost matching it. She is a wonderful artist and got the most out of both her songs, "He's Somebody" and "A Good Man is Hard to Find," in which her deep, resonant voice was at its best. Then Mr. Reuben Rome took the floor and played a fine fiddle solo. "Sing You Sinners" gave the girls opportunity for some smart individual work. Thus Miss Dolly Hill's step dance, Miss Lucille Lingley's acrobatics and Miss Babs Allen and Miss Mabs Newnham's high-kicking were all sound efforts.

Locarno.

On club night last week, the funny musical clowns, Dan Gregory and Partner, did well and of course Marini and Maurice, in one of the greatest cabaret acts we have, were their usual "riot."

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NEW NUMBERS REVIEWED.

Why not a British Music Quota?

I do not, as a rule, admit unpublished work to this column, but I make an exception in the case of two numbers sent me by Vic Filmer, who, I understand, has submitted them unsuccessfully to several publishers. They seem to me to be just as good as any good numbers published over here. Mr. Filmer's compositions are "Hispana," a waltz with words by Ivor Hylton, and "Making Eyes At Me," a fox-trot with words by Arthur Stroud. I consider "Making Eyes At Me" to be the better. I very much like the repeated note syncopation, which will, when orchestrated, give a sort of throbbing rhythm which requires expert writing since in the hands of a novice this might become monotonous. Mr. Filmer, however, knows the knack and I would call attention to the modulations he uses so effectively. These will be probably more noticeable to your in the jolly 6/8 "Hispana." This Spanish type of 6/8 is really popular on account of the naturally stressed accent, the dancers seem to like this sort of accentuation. I am extremely surprised to learn that there is no English market for these pieces. The composer tells me that he is so disgusted that he feels that he could willingly become naturalised in any country that was broad-minded enough to take stuff from anywhere on the one condition that really counts—merit.

Publishers now-a-days favour "talkie" songs because they are likely to get the "boost" on the screen and in the recording room. If there was an established quota for the publication monthly or quarterly of songs as in the case of the films, British composers would have a better chance. Gramophone companies would be obliged by public demand to include them in their list and we should be well rid of much of the rubbish which is supplied on account of some film favourite singing it in a "talkie."

A Talkie Song to Watch.

"Sittin' on a Rainbow," a Dan Dougherty composition from the Columbia production, "Call of the West," is issued by the Lawrence Wright Company. Quoting from Jack Yellen's lyric, "Anybody Here Who's Blue, Here's a Word of Cheer for You," describes the song. It is a capital fox-trot and I can foresee some good orchestral effects coming off in the chorus. This number is well worth watching.

Three other "talkie" songs from the Universal picture, "King of Jazz," have arrived from Lawrence Wright. Milton Ager is the composer of all three, and Jack Yellen the writer of the lyrics. "Song of the Dawn" is a piece of composition which will take its place by the side of the classical songs. Most "talkie" songs have a comparatively short life, but this song will live when its contemporaries (some by the same composer) are forgotten. The lyric, too, is good.

The other two numbers illustrate the versatility of Ager well. "Happy Feet," a song and dance almost bursting with movement and joy, and "A Bench in the Park," in which romance and the darkness quieten down a straightforward musical story, but cannot subdue a little bit of fun.

A selection, including all the numbers in the film, is also published and is very well put together, the sequence of titles forming a little story.

While on the subject of selections Lawrence Wright's 1930 selection, "On With the Show," should prove a good investment. It contains many of the numbers already reviewed in these columns, besides the popular "Molly" and "Ro-ro-rolling Along." "The Crowning of the Cotton Queen" has a suitable prelude in "Lassie From Lancashire," by arrangement with Feldman and Co.

One more number brings this firm's list to an end. The number is "On the Sunny Side of the Street," a song fox-trot by Jimmy McHugh, with sunny words by Dorothy Fields. A bright and happy dance which will be popular.

A.L.S.

(*Continued from preceding column.*)

most inspired works are those over which he took the most trouble, even the most exquisite of his themes being the results of hard work and months of continued thought. With other composers the themes have often been sudden inspirations and only the complete works, short or long, the results of application. Sergei Tanieff, the Russian composer, who died about twelve years ago, was notable in this respect. His contemporary, Rimsky-Korsakov, has said that before setting about the actual laying-out of any composition, Tanieff wrote fugues, canons and all sorts of contrapuntal exercises on the various themes and motives which he proposed to use in the work. When he had exhausted their possibilities in this respect he set about writing the work itself, making really a kind of mosaic of the sketches already in existence or treating them as the pigments of his pictures. And, like other mosaics that demand much detailed labour of a formal kind, the result in a large number of cases was a work of the highest inspiration and most beautiful expression.

Great Men of Music.

The average boy or girl for some reason or other is much better informed as to great men of literature than as to great men of music. There is no good reason why this should be so. If it is worth while to teach them the facts of the life and times of Chaucer, Shakespeare, Milton, Molière, Schiller, say, it is equally worth while to teach them about Bach, Beethoven, Handel, Mozart, and the rest of the mighty line.

THE LATEST HIT!

By BRUCE SEVIER.

A Mr. Know-all writing to the "Daily Mirror" some few days back stated that our so-called composers took the theme of a well-known orchestral piece, got an author to rhyme "you," "blue," "true" and "two" filling up the gaps Chinese-fashion and then called the result the latest hit.

If the public buy these results by the hundred thousand, of course, we can't be held responsible for their tastes! We poor unfortunate songmongers have to attempt to cater for their desires. If "The Stein Song" is reminiscent, it is obviously catching on. If "When it's Springtime in the Rockies" makes one hum "Break the news to mother" we must not complain that the Americans have started to copy our old sob-stuff ballads.

They are only paying us a compliment. But this semi-plagiarism seems to be confined to "imported" songs rather than all-British works.

We are well aware of how Philip Page in the "Evening Standard" some years back pulled two of the then popular musical comedy composers of American origin to pieces—actually publishing the identical bars of music that their melodies had been taken from, i.e. in classical form. Gounod's "Faust" was a happy hunting ground.

But even better still is the blatant case of where two musical comedy composers hit the identical theme *and used it* in two different shows, in "Rose Marie" and in "Wildflower." The "Wildflower" theme and "The Indian Love Call" are almost identical.

I must admit that I think the correspondent in the "Daily Mirror" was a little bit unfair when he referred to our *so-called* composers. This is a sweeping statement and entirely incorrect. We *have* composers. They are not "so-called." Such as Elgar. But what of Eric Coates or Montague Phillips?

Then surely Noel Coward and Vivian Ellis can hardly be termed so called. If so Cochran must be dubbed a so-called showman.

And our lyric writers. Is Donovan Parsons always writing Chinese-fashion? And I feel sure that Adrian Ross would be most annoyed at it being asserted that his iambics were anything appertaining to China.

Desmond Carter would, I know, consider that Noodle-poo lyric writing should be confined to Billy Bennett—besides 'happy thought!! "poo" also rhymes with "you," "blue," "true" and "Kew."

One might well get inspiration from "Kew"—in the "Chinese," sorry, "Japanese Garden." Where the hollyhocks display their jollylocks amongst the mossy rocks—Oh! my——!

So-called song-writers don't rhyme "you" with "blue," not when they can rhyme "of" with "love" and "lawn" with "gone."

Probably one day a new "form" will be discovered whereby we shall be able to rhyme by contact—such as "poached eggs" with "spinach," or "pork" with "beans"—and fancy "Pash" with "sausages and mash."

Whoever the bloke was who wanted to know all about the secrets of authorship, I will tell him in strict confidence that he's quite right really—at least nearly so. You see we song-writers are like naughty children. We don't do our tunes along the correct lines at all . . . we always get the answer first—then you know, chaps, it's so much easier that way!

"A VAUDEVILLE VOYAGE."

AT HAMMERSMITH PALACE.

This singularly well-named revue, presented by Thos. F. Convery, is a great success as a laughter-raiser. Johnny Kavanagh, in a variety of parts, dominates the whole with his droll personality and knockabout fun. His speciality dance with Angus Wattson is excruciatingly funny. Teddie Gibson and Angus Wattson are also well to the fore in fun-making.

The Vaudeville Girls are fine, well set-up and well-drilled dancers who help to brighten the show considerably. Norman Court and his dog amuse the audience for a space, and it is hard to tell which is the prime favourite, the agile and alert N.C. or his dear little Pom. dog, who does the tricks so cleverly. Reg Stone and George Clayton give a capital little song scena with Reg, of "Splinters" fame, as the delectable Yvonne, and George as an aspiring Johnnie, and their duet and dance is remarkably well done. Donald Peers is a neat and pleasing light comedian who is very successful in his rendering of "In a Shady Nook by a Bubbling Brook," "Rosy Cheeks," and his final pot-pourri with the Vaudeville Girls is A.1. Reg Stone (that wonderful woman) is very coquettish in "Still They Fall in Love" and "I'll Be Getting Along."

"The Haunted House" provides plenty of material for mirthful situations and whimsical knockabout business. "Rambles" provides a good chance to keep the audience rocking with laughter. A capital travesty on all the popular airs characterises the picnic party, at which Reg Stone, the fair one, and Tom F. Moss also participate. "Outside the Picture Halls" is another specimen of the same kind of well-worked-up nonsense. "The Film Director's Office" is fine fun, and in this scene Angus Wattson, Johnny Kavanagh and Reg Stone come out strong.

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